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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

ISSUE 17 / MAR. 2 - 8, 2006  
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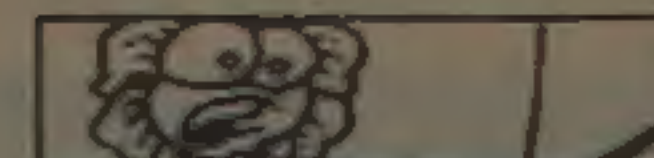
# ALTERNATIVE OSCARS

Worthy films snubbed!

Unworthy ones nominated!

We fix it! [JOSEF BRAUN & PAUL MATWYCHUK / 10]





## Or maybe Olympians could do double duty as unsalaried professors ...

DAVID BERRY / david@vueweekly.com

Save for a hockey team that probably lost Janet Gretzky a few dollars, we Canadians have been tripping over ourselves to laurel our athletes over their success at the Winter Olympics. A record-breaking 24 medals and a third-place overall finish has many looking forward to us ruling the rings once the 2010 games touch down in Vancouver, and applauding Canada for taking steps to support our athletes, most notably last year's five-year, \$110 million commitment to athletics.

Not to take anything away from our athletes, who are of course dedicated and hard-working and full of sacrifice and all those other phrases that CBC repeats in athlete profiles, I still can't help but feel that athletic competitions rank with new stamp design on the list of vessels we should be pouring our money into.

I for one would happily watch Canada finish dead last in every event we entered if it meant we wouldn't have to look at the possibility of for-profit healthcare, and I'd also trade every medal we won at this Olympics for affordable housing and increased social programs for our nation's homeless.

It's not, of course, that the \$110 million for athletes would somehow magically balance our books, it's just the simple principle behind it: our society puts a great amount of emphasis on athletic competition, quite often to a point of Flaubertian ridiculousness (case in point: my teacher uncle once complained when our curling squad couldn't send a coach to the World Championships, not two months after he came off a strike for better working conditions).

It's one thing for it to be in the private sphere (the Oilers, for instance), but when public money starts goes towards puffing our chests once every two years, it just seems shortsighted and pandering to our misguided sense of national-pride-through-cross-country-skiing.

I'm glad we feel good about our 24 medals, but, well, university students are still saddled with massive debt, people are still sleeping in doorways and our environment is still being slowly destroyed. I fail to see how a gold medal fixes any of that. ♥

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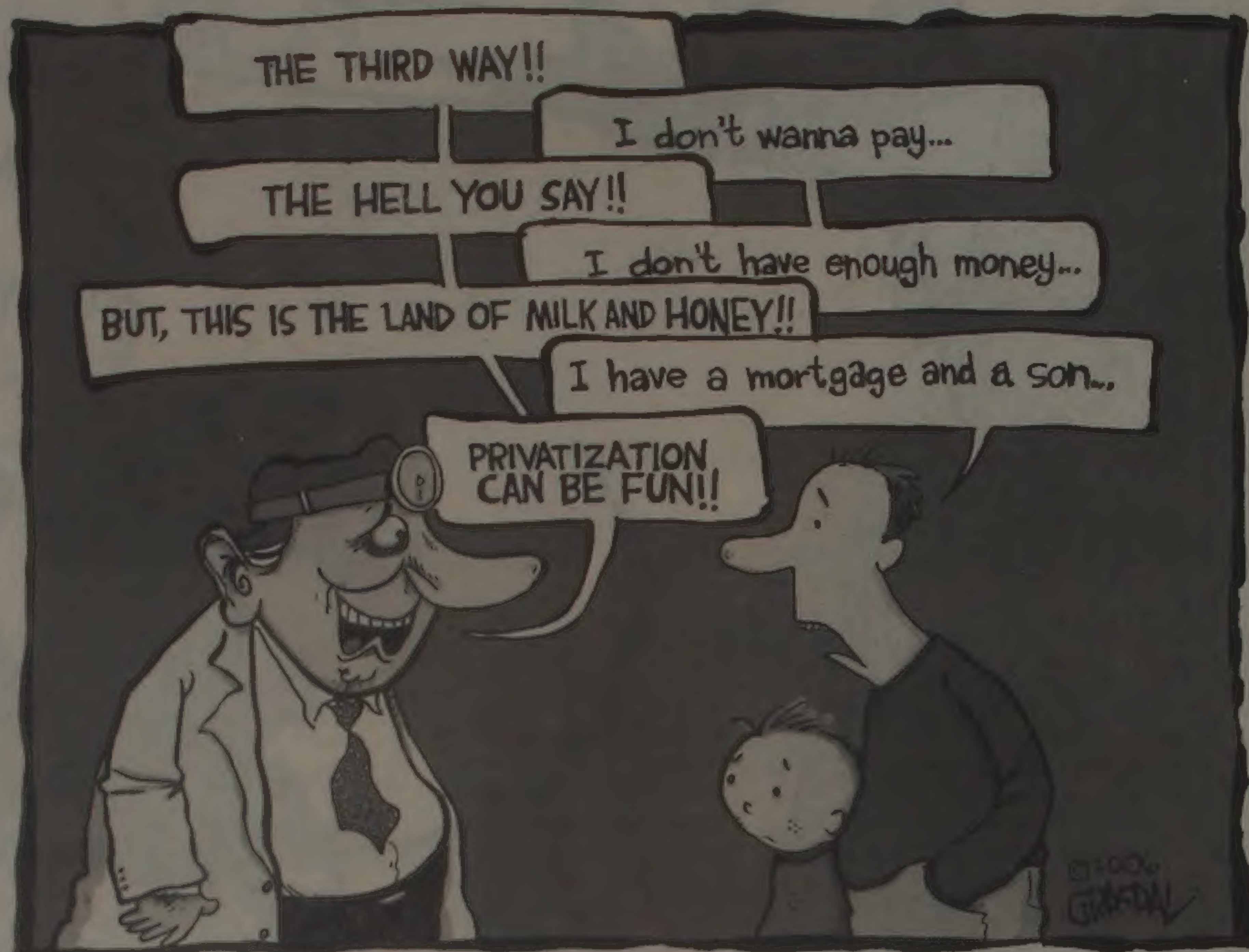
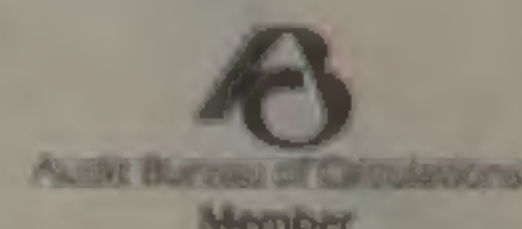
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## MAIL LETTERS

### IN CONTEXT OF FILM REVIEW, "CHINAMAN" IS NO SLUR

The letter writer who said Paul Matwychuk used "a racial insult—"Chinaman" (Letters, Feb 16 - 22) in his review for *Mrs Henderson Presents* should simply take the cork out of his ass!

[Matwychuk was describing Judi Dench's over-the-top faux-Asian costume in one scene of the film, which is set in 1930s London.]

Paul, you were most gracious in your apology regarding your "racist" comment, which was not offensive to me, especially in its context. (And to note, my family paid the head tax.)

C WOO

### RESTAURANT REVIEW ERRORS WOULD MAKE HOLT RENFREW FOUNDER EAT HIS HAT

Although your restaurant critics and editors may know what they are talking about in terms of gastronomy, I find that they really need to spend more time researching the background information concerning the restaurants they review.

In the Feb 16 - 22 issue, in Suraiya Rampuri Ranson's review of the Café at Holt's, she mentions a "Mr Holt Renfrew." Well, there never was a man named Holt Renfrew.

The company we know today as Holt Renfrew started out as a hat shop in 1837 and was founded by a William Samuel Henderson. In 1849, he added furs to his wares. In 1860, G R Renfrew became a partner with Henderson and the company was renamed Henderson, Renfrew, and Co. In the year of confederation, John Holt came onto the scene and once again, the company was renamed, finally, in 1908, as Holt, Renfrew, and Co Ltd.

Second case in point: in the Feb 23 - Mar 1 issue, the headline over one story was "As Seinfeld's dad says, you can make a meal of the appetizers (on Whyte)."

Hey, I love appetizers and I also love *Seinfeld*. But it was on an episode of *Will & Grace* (not on *Seinfeld*) that Will's dad (played by veteran actor Sydney Pollack) who made that proclamation.

JIM LO

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*

## Natives tell Weyerhaeuser to screw off

### NEWS ENVIRONMENT

ROSS MOROZ / ross@vueweekly.com

Ontario's Grassy Narrows First Nation wants an American pulp-and-paper conglomerate to stop felling trees on native land.

On Feb 28, band leaders sent a letter to Weyerhaeuser and Abitibi-Consolidated, claiming that industrial activity has "poisoned our waters with mercury and other toxins, nearly eliminated our ability to practice our way of life, and robbed us of economic opportunities."

The letter is the latest in a series of attempts—including lawsuits, public protests, and a three-year blockade of logging roads—by the Kenora-area First Nation to subject Weyerhaeuser to public and government scrutiny.

A lawsuit between Grassy Narrows and the federal government—over whether habitat disruption keeps band members from exercising treaty rights to hunt and trap on traditional land—remains unsettled. ♥





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## Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first person to send an e-mail to dan@vueweekly.com detailing such a find wins his or her pick from the astoundingly horrible pile of CDs and books in our offices.

## New town outlaws fun

### NEWS RELIGION

ROSS MOROZ / ross@vueweekly.com

A Florida pizza magnate is using his fortune to found a town adhering to strict Catholic doctrine, despite civil libertarians' complaints the plan is unconstitutional.

Dominos Pizza founder Thomas S. Monaghan is putting up his own dough to build the town, called Ave Maria, on 5,000 acres of farmland 40 kilometres east of Naples, FL.

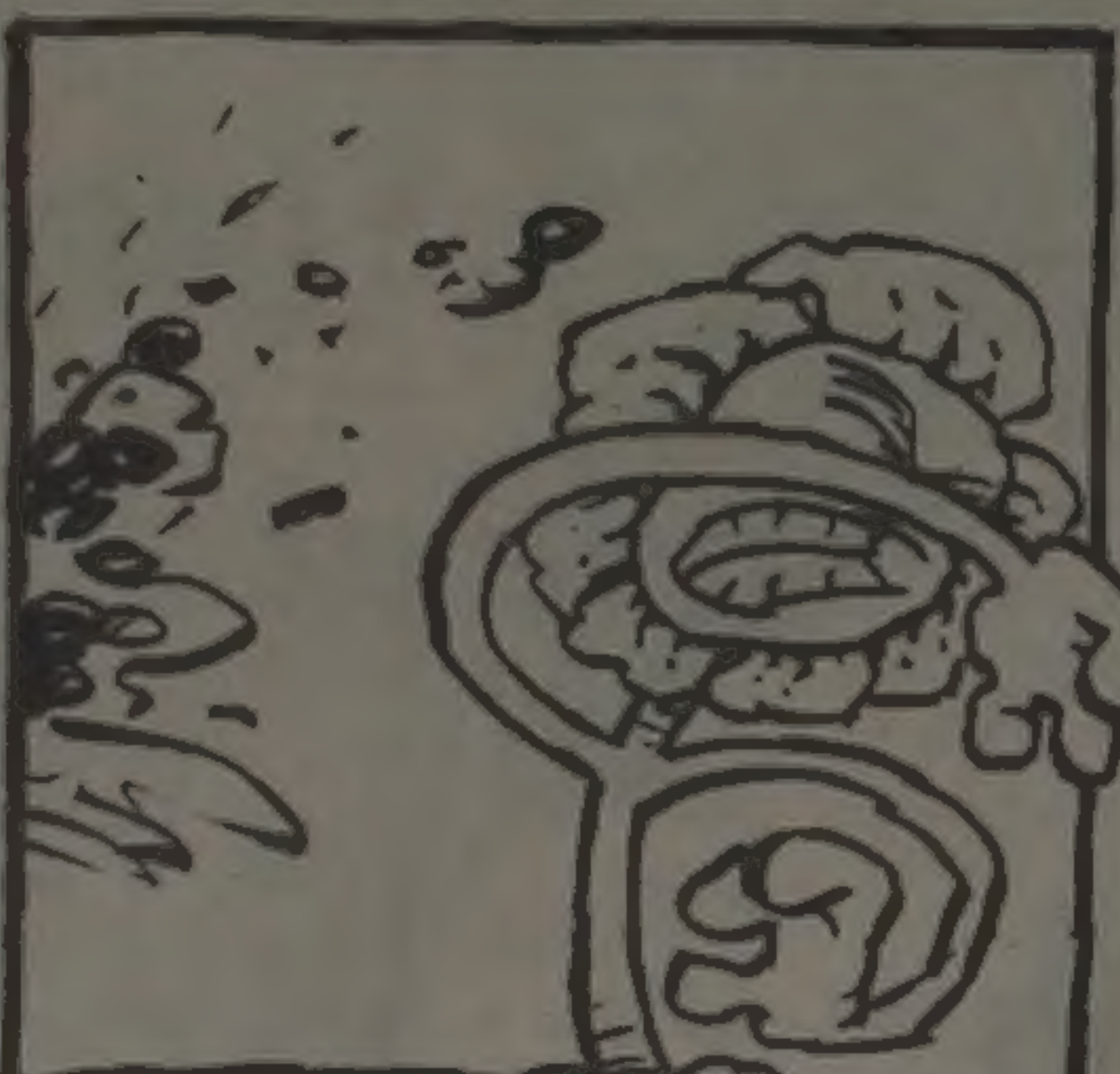
Claiming he is carrying out "God's will," Monaghan won't allow shops in Ave Maria to sell pornography or condoms. Pharmacies will not dispense the birth control pill, doctors will not perform abortions and cable companies will not offer adult channels.

The town will be built around the Monaghan-founded Ave Maria University, set to open next year, and a church that will feature a 20-metre crucifix, the country's largest.

The American Civil Liberties Union plans to oppose the plan on constitutional grounds, saying no religious group has the right to exercise governmental powers. Florida governor Jeb Bush, a Catholic, has praised the development for basing community on faith and religious freedom. ▼

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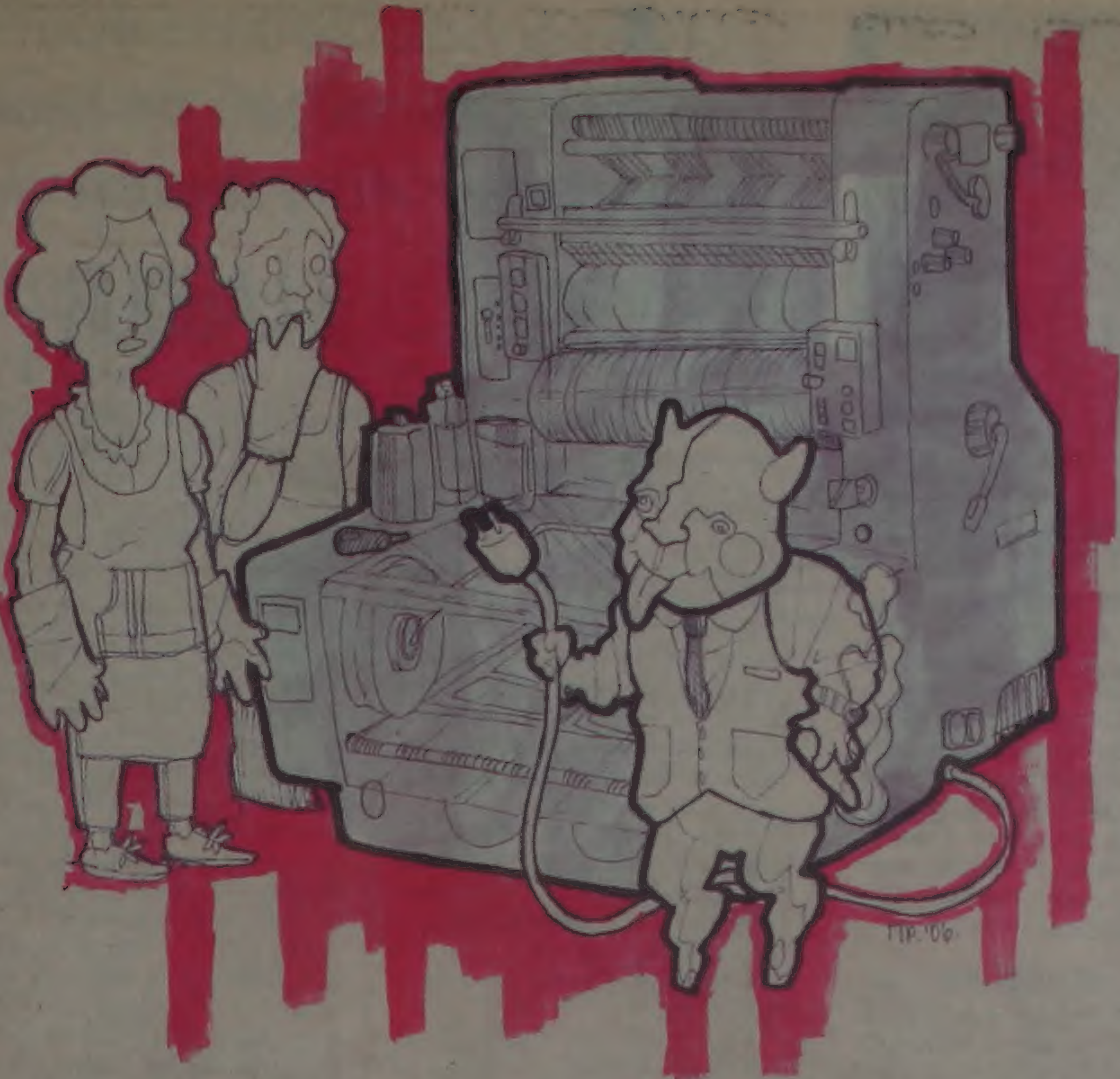
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# Printing press closure was union-busting, labour activists charge

CHAD HUCULAK / chad@vancouverweekly.com

**L**abour activists say an Alberta printing company was trying to bust a union when it dismissed 20 workers on Family Day.

The company that owned Ed-Web printers has defended the lay-offs as necessary to stem losses resulting from the low US dollar, and told reporters there was no problem with the union.

But the Alberta Federation of Labour charges that the former Ed-Web employees' duties have been handed to new hires on a new press at Central Web, another Edmonton printer owned by the same company.

Ed-Web's move was "unethical and illegal," AFL president Gil McGowan alleged.

"They were thinking, because it involved a small group of workers, that they could get away with it," McGowan said.

"While the group may be small, the issues are big."

A representative from Central Web refused comment, other than to say "It's simple, we closed the plant."

Ed-Web, whose best-known print runs included publications like *Auto Trader* and *Renter's Guide*, laid off five bindery workers and 15 press room workers, all members of the Commu-

## NEWS LABOUR

nication, Energy, and Paperworkers Workers union Local 255-G.

McGowan said the union and the AFL would appeal to the province's Labour Relations Board. "It is illegal to layoff people during contract negotiations."

Union members and other volunteers are picketing outside the old Ed-Web building in hopes of pressuring the owners into re-opening Ed-Web. The protesters are now claiming sympathy from the trucking firms that work with the conglomerate.

On Feb 22, however, the Labour Relations Board ordered picketers not to block the entrances to the building.

**RAY WADE**, the president of the union local, said the Ed-Web closure was an attempt to break the union.

"We were working on the printing press at Ed-Web and when the [plant manager] got the new one going at the other location, he fired us."

"We think it's a clear attack on unions and unionizing. You won't find a better example of union-busting

than this."

McGowan said a growing minority of employers are resorting to questionable tactics geared towards busting unions instead of reasoning with them.

Last spring, the heavy equipment company Finning Canada was accused of similar tactics after transferring operations to a related company, OEM.

The International Association of Machinists and Aerospace Workers complained the company was trying to skirt collective bargaining—essentially breaking the union—but the union lost an appeal to the Labour Relations Board.

"This has happened before," McGowan said, referring back to the Finning Canada issue, "but this Ed-Web event is more blatant. We are confident we have a strong case and we will pursue this in the courts up into the Supreme Court."

No union is safe if alleged union-busting tactics are allowed to stand, he said.

"Soon, any employer can feel free to break a union. Even in Alberta it is illegal to close down a union operated shop and open up across the street with a non-union workforce." ▼

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# Alas, getting hit by a van doomed Stephen King's NHL prospects

## HOCKEY IN THE BOX

With the Olympic break over for the NHL, the Oilers will now be treating Edmonton fans to 24 games in 48 days from Mar 1 until Apr 17. That's a lot of crucial games. Eleven of these games will be against Northwest Division rivals; the rest are all Western Conference matchups. If TB and Dave earn a shiny nickel for every time they hear the word "must-win," they'll be able to buy some pretty sharp new suits of clothes in this stretch ... or maybe onions to put on their belts, as was the fashion ...

**OLYMPICKLE** Well, as anyone who has ever been to an Oiler game knows, Edmonton is blessed with 18 players and 17 000 coaches. Everyone in this burg has a strong opinion regarding hockey, and you can bet that the group who put together this year's men's Olympic squad, as well as the players themselves, have been second- and triple-guessed to within an inch of their lives. Here's hoping they can pull it off next time, because it sounds like Vancouver may be the last time the NHLers play in the Olympics. TB

**BRONZE FOR COPPER-AND-BLUES** Sadly, neither Ryan Smyth nor Chris

Pronger got to add anything to their trophy cases at the Olympics, but two Oilers will come back sporting hardware. Both Ales Hemsky and Jaroslav Spacek (does that guy look like Stephen King or what?) earned bronze medals with the Czech team, and both looked pretty good in doing so. Maybe a little of that winning mojo can rub off on the Oilers down the home stretch. TB

**LET'S MAKE A DEAL** Trade deadline is coming. Thursday, Mar 9 will be the day my TV will be on TSN and The Score and the Internet will be monitored closely, just in case the Oilers make a deal. Interesting note: Radek Dvorak, whose name comes up in several trade rumours, was acquired by the Oilers at trade deadline in 2003. They traded Anson Carter and Ales Pasa to the Rangers for D-Vo and Cory Cross. Mar 9 is also the Czech's 29th birthday. DY

**HARVEY TORRES, KEEP TAKING PENALTIES; BERGERON, YOU'RE CUT OFF** In a further attempt to provide all six of our readers with stats no one else provides, here's something neat: I went through all the game sheets thus far and determined which Oilers were sitting in the penalty box during power-play goals scored against the team. Basically, I wanted to see whose penalties really cost the team and whose didn't. Some highlights: Marc-

Andre Bergeron has amassed 36 minutes of sin-bin time and seven goals have been scored during his penalties. Chris Pronger: 46 PIM and three goals against. Jason Smith: 72 PIM and six goals. Ethan Moreau: 65 PIM and three goals. Cory Cross: 38 PIM and five goals against. Todd Harvey (24 PIM) and Raffi Torres (36 PIM) have sat out every minute of every penalty so far without one goal scored during their infractions. DY

**DOWN TO THE WIRE** Speaking of the home stretch, there are a number of great races taking place in the NHL right now. Five points separate the top five teams in the league. Five points separate the top four teams in the Northwest division. Eight goals separate the top 10 scorers. And the rookie race is heating up. Of course, what all of you really want to know is when is Dave going to bust out some more shitty puns. I think he's been saving them up for the home stretch as well ... TB

**CHILDREN OF THE CORNY PUNS** I have been lazy with the shitty puns lately. It took TB to point that out. He also pointed out that Spacek looks a lot like Stephen King. There is something there. Maybe Spacek will turn out to be a Shining example on the blue line and can Carrie the team in case Misery sets in and we hit a Dead Zone before the playoffs. Getting Cujo would be cool too. DY

# Stay in school or lose your fingers—unless you've seen workplace-safety theatre

CHAD HUCULAK / chad@vuwweekly.com

Alberta's workplaces are becoming increasingly dangerous places for the youngest members of the province's workforce, according to a worker's advocacy group.

The Alberta Workers' Health Centre is pushing for a change in youth workplace legislation within the government. Utilizing a traveling theatre piece called *Work Plays*, written by playwright Jane Heather and co-produced with Ground Zero Productions, the group is travelling to high schools across Alberta and Saskatchewan hoping to engage students in exploration of issues that might arise with them in the workplace.

"The first time we tried to get schools to take the play," recalls the Centre's Kevin Flaherty, "it was hard to get them to buy into it because it was new and different. Now, the response, from teachers especially, is that it's great."

Since 2003, *Work Plays* has dealt with issues pertaining to workplace safety, sexual harassment and employment standards to over 140 high-school audiences.

The goal of the play is to help young people make safe choices. In addition to helping prevent injuries

## NEWS LABOUR

and save lives, the plays also deals with issues that aren't as likely to be heavily enforced at work sites, such as getting paid on time, uniforms and sexual harassment.

In 2004, workers aged 15 - 24 accounted for 17.6 per cent of Alberta's total workforce, yet they were 33 per cent more likely to be injured on the job. Out of the 124 workers killed on the job last year, 13 were aged 24 or younger. And if those statistics aren't startling enough, then also consider these are just the cases that were reported; young workers are notorious for foregoing proper reportage of unsafe conditions or any other workplace hazard.

The workplace, with its rewards of disposable income for youth, is not always up to industry safety standards. Right now, many companies are essentially self-policed. Flaherty hopes to convince the government to start enforcing existing regulations and be more supportive when dealing with young workers' complaints.

"They need to encourage workers to report dangers at work more and to have stronger whistle-blower protection," argues Flaherty. "The whole country is bad for this [but] Alberta is particularly bad. They've taken a hands-off approach to the matter, basically saying 'If there's a problem, the individual can deal with it.'"

**PERSONAL INJURY IS HIGHEST** during the first few months of employment for youth, which is why Alberta Occupational Health and Safety recommends companies offer proper training in that crucial period after hiring.

Young employees are motivated to work too hard and fast in order to try and impress their employers, and the dread of reprisal prevents young workers from reporting dangerous conditions to the proper authorities.

This problem is compounded by the fact that, because of Alberta's strong economy, most young employees chose to quit unsavoury work conditions rather than bring the issues to light since they can easily find a job elsewhere and avoid the legal hassling. ▼

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# Public health will suffer if docs can work both systems, critics complain

SCOTT HARRIS / scott@vancouverweekly.com

The province has released its framework plan for Third Way health-care reform, paving the way for legislation expected in early April to introduce greater privatization into the health-care system.

The 10-point outline, titled the Health Policy Framework, would give patients the option to pay for quicker access to services, allow doctors to work in both the public and for-profit systems, and calls for examining "alternative funding models" including private insurance.

"The province wants more private health care everywhere," says Harvey Voogd, coordinator of the public-health advocacy group Friends of Medicare.

Both opponents of the plan and the government acknowledge that some elements, such as private insurance, may simply reduce government health-care expenditures by shifting costs to individuals.

One of the plan's most contentious items is the move to allow doctors to split their time between both systems. Currently, doctors wishing to charge privately for services must opt out of the public system.

The plan claims the policy change could result in "greater flexibility and reduced wait lists," but Voogd said letting doctors play for both teams will only make matters worse.

"We already have a shortage of health professionals in Alberta. A lucrative private health-care tier will leave fewer doctors to help patients in the public system."

The government claims it won't let that happen, saying in the document that "mechanisms will be required to closely monitor the impact of the private system on the public system if

## NEWS | HEALTH CARE

necessary."

Elements of the plan, including allowing individuals to pay for faster access, may violate the Canada Health Act and could put the government into a conflict with Prime Minister Stephen Harper, who campaigned on a promise to defend the Act.

Federal Health Minister Tony Clement responded by saying Ottawa is studying the proposed changes and would be "examining the situation closely."

While no specifics were given, provincial Health Minister Iris Evans indicated that she would be meeting with stakeholders through March and that there will be "opportunities for the public to provide their input."

Voogd, whose organization has already launched a province-wide campaign against third way legislation, responded by saying that "Albertans have one month to let their MLA know how they feel about the third way. If we don't speak up now, the third way will be a done deal by April." ▼

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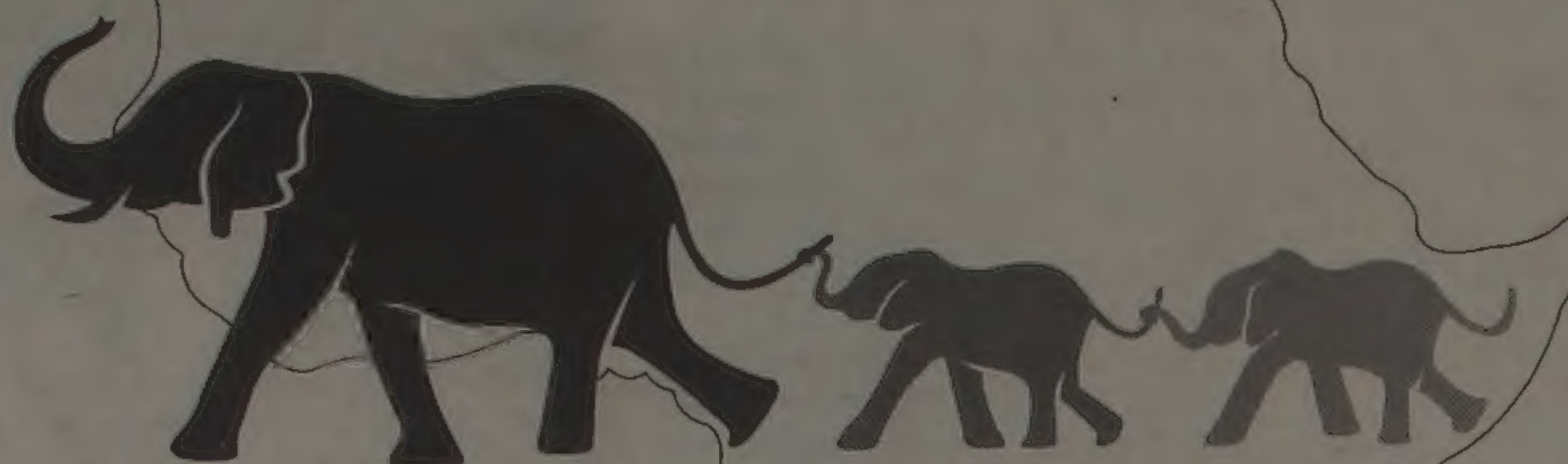
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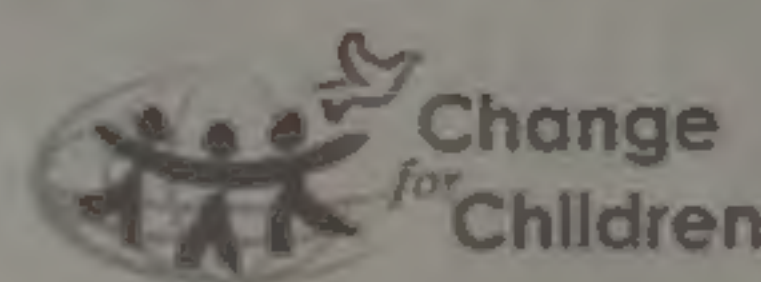
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# A cute robot searching for Happy Points shouldn't engender this much swearing

## GAMES INFINITE LIVES

DARREN ZENKO  
infinite@vancouverweekly.com

The house is a mess. Muddy footprint trudge-tracks around all the doors, junk-food wrappers and empty cans kicked into corners and under the tables, back patio covered with dog doo, flies circling the fruit bowl, filth on the countertops, oily stains on the walls.

Dad's an unemployed—and probably unemployable—man-child obsessed with junk-culture superheroes, kicked out of the conjugal bed as punishment for blowing the family's meager budget on electronic toys and action figures.

Mom's locked herself in her bedroom, depressed and despairing, her last communication with her family a simple note that ended with the word "divorce."

Little Jenny has serious emotional and developmental problems, communicating only in gibberish "frog language," responding to her crumbling home life by retreating into fantasy.

And late at night, while this unhappy family drowns, deranged toys dance in the dark ...

Damn, *Chibi-Robo* is bleak! What a bait-and-switch. On the surface, everything looks stereotypically GameCube: adorable characters, bright 'n' shiny cartoon art design, lots of exclamation

marks, and a core gameplay that's based on collecting Happy Points.

Ten minutes into play, that veneer begins to peel away. With each stain you scrub, each load of trash you toss into the wastebasket, this portrait of a family in crisis becomes a little clearer, a little sadder. Once the limited charms of the gameplay have expired and the critic in you is screaming "You're playing a crappy game!," you'll hang on through the repetition and frustration, grit your teeth against the squirrely controls and bull your way through the boredom just to see what's next for these poor folks. I sunk 20 hours into this madness the other week; 20 solid, potentially productive, daylight hours of "Fuck!" "Shit-ass-shit!" and "God-fucking-damn-it-fuck!", all to catch the next twist of the knife.

And then there's the nighttime soap opera, which is another thing entirely. A land-locked wooden pirate, a relentlessly bombastic action figure, a porcelain guru, a phobic princess, an army of eggs, a

lovestruck chew toy, a depressed mummy, a bipolar junky teddy bear ... the world of *Chibi-Robo* is populated with desperate, broken souls in need of a tiny little silver robot to fix their problems and release their inner Happy Points.

The puzzles aren't very puzzling—most of the challenge is cheap—but as with the travails of Mom, Dad and Sis, you'll keep running around fetching stuff for these losers, captivated by the emotional trainwreck of Toy Society.

It sucks that such captivation—and in the world of games, anything that takes the tiniest step beyond cliché can captivate—nestles in the heart of a game that's such a total pain in the ass to actually play, that's encrusted with so many unnecessarily unpleasant aesthetic elements.

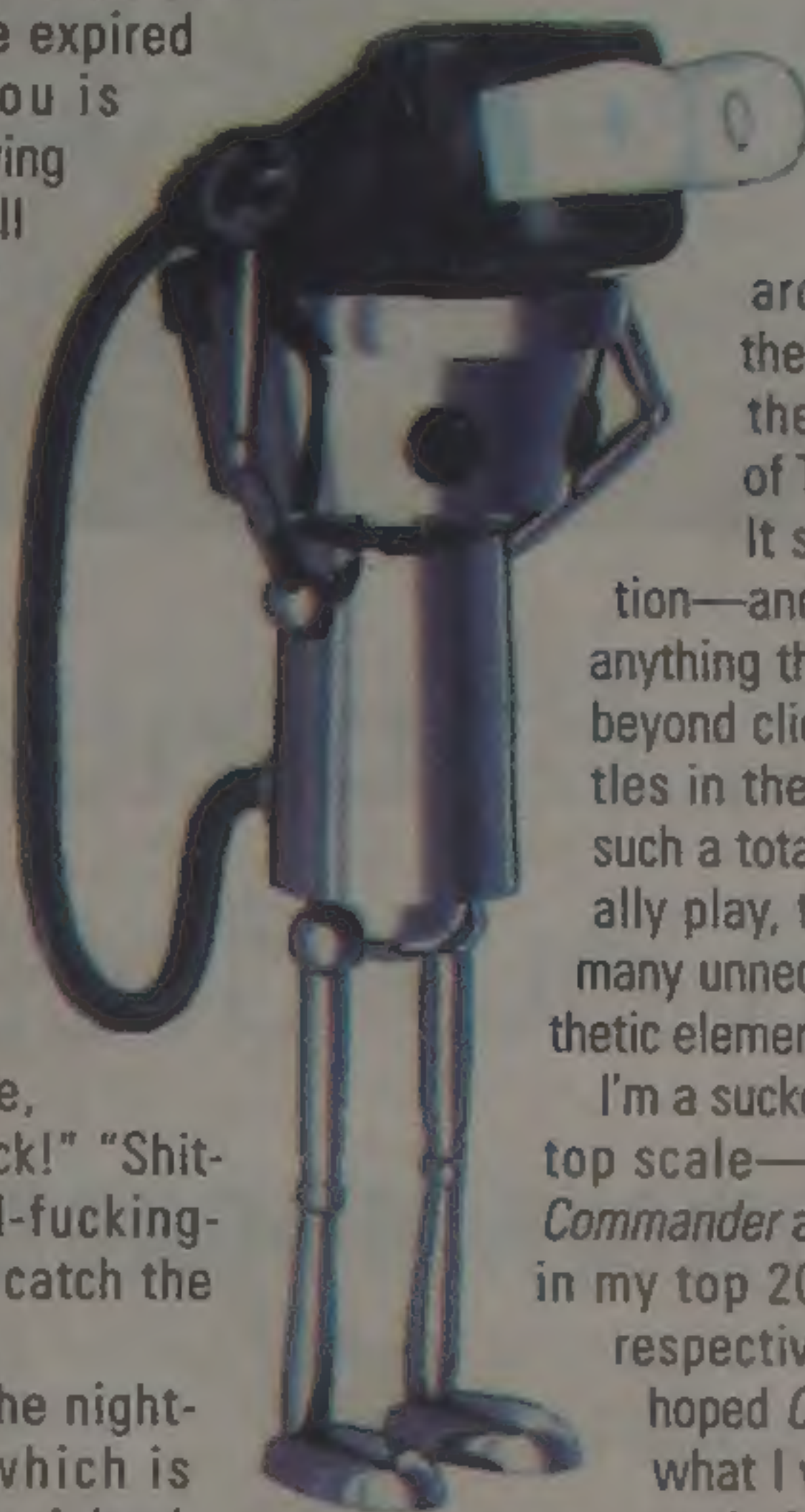
I'm a sucker for games set at table-top scale—*Mister Mosquito*, *Toy Commander* and *Katamari Damacy* are in my top 20, top 10 and top five, respectively—and in my heart I hoped *Chibi-Robo* would give me what I wanted: a domestic *Legend of Zelda* with bookshelves as mountains, parquet flooring as trackless desert, cupboards as castles, dungeons down in the ducts. What I got was

visuals that evoke Dreamcast feelings and suffer in comparison, controls that even after half a workweek of play feel uncomfortable and unfamiliar, and music that ...

... oh, the music. Maybe I've been spoiled by *Katamari*; maybe my standards have been set too high now that I know it's possible for a game to have music you don't want to turn off after five minutes. But, man, *Chibi-Robo's* tunes get on your nerves, and you can't shut them off. Neither can you shut off—or skip—the sampled babble that accompanies the characters' long speeches. The soundscape becomes so unbearable, you end up just muting the audio ... which is kind of a shame because the action sounds of Chibi himself are excellent, music in their own right.

There's lots of beard-stroking talk—some of it mine—about the nature of games as art, and because comparisons to films are usually made, the discussion tends to centre around narrative, around writing, around whether or not storytelling in games can match cinema storytelling. *Chibi-Robo* serves as a reminder that while the writing can be a central part of the work—in this case, the iconoclastic ideas and cracked-mirror characters were all that kept me coming past 10 minutes—games must succeed or fail first and foremost as games.

Some 20 or 30 hours of relentless anti-fun to get at a TV episode's worth of narrative is a shitty deal. ▽



## Top 10 Ringtones

1. **Grillz**  
Nelly
2. **My Humps**  
Black Eyed Peas
3. **Gold Digger**  
Kanye West
4. **Because I Got High**  
Afroman
5. **Gonna Make You Sweat**  
CC Music Factory
6. **Shake That**  
Eminem
7. **Thunderstruck**  
AC/DC
8. **We Be Burnin'**  
Sean Paul
9. **Candy Shop**  
50 Cent
10. **Shake It Off**  
Mariah Carey

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# And the nominees are Noah Baumbach, David Cronenberg ... only in our dreams

VUEFILM CRITICS GIVE OSCAR A RUN FOR HIS MONEY AS THEY WEIGH IN ON WHO SHOULD BE ON THE PODIUM

JOSEF BRAUN / josef@vuwweekly.com  
PAUL MATWYCHUK / paul@vuwweekly.com

After a year where the determining engines of art and commerce never seemed more in conflict—and “blockbusters” never more uniformly bad—this year’s Academy Awards have appropriately focused on films that performed only moderately at the box office but engaged smaller audiences more on aesthetic, political and emotional levels.

While there are no *Titanics* this year, the Oscars aren’t without a number of nods toward formulaic, self-important, nakedly award-hungry films either.

But any Oscar ceremony where there’s a chance that Philip Seymour Hoffman and Paul Giamatti could win—or in which there’s a special award for long-neglected maverick director Robert Altman—is fine by at least two of the movie-obsessed minds here at *Vue Weekly*.

Even if we forget our picks by the next morning’s hangover, every year we, *Vue* critics Josef Braun and Paul Matwychuk, take the Oscars at their word—as a spectacle that says something about movies—and weigh in on what we think should win in the top five categories.

More importantly, we discuss what we think should have been nominated, the sort of films that deserve acknowledgment but seem to nearly always fly beneath Oscar’s radar. So, without further ado, the envelopes please ...

## BEST PICTURE

PAUL MATWYCHUK: I think *Brokeback Mountain* should win. Of course it’s the favourite, and maybe this is a conventional opinion, but it’s the most affecting of the bunch and the freshest.

It’s too bad everybody knows it’s “the gay cowboy movie,” because if you came in cold you’d really get a better idea of the mind-blowing way this story develops. It isn’t just a gay romance, but, as critic Jeffrey Wells described it, its true theme is the terrible price your soul pays when you don’t act on your passion.

JOSEF BRAUN: This was a category where, to me, four of the five nominees are almost equally

## FILM OSCARS 2006

rich, provocative and well made.

But I finally chose *Capote*, not for its portrait of an American icon but for the haunting proliferation of senseless deaths it presents, and its layers of commentary on the uneasy relationship between life and art.

PM: It is made with unusual assurance. Its themes are clear without ever resorting to big speeches.

JB: What should have been nominated?

PM: *The Squid and the Whale*. This kind of movie always has a hard time gaining traction at the Oscars.

It’s too small, too tough-minded, its tone is too hard to categorize as comic or dramatic, but it really seems like a model screenplay.

I love the vividness and absolute believability of the characters, its beautiful sense of time and place—that gabby New York literary scene of the 1980s—these short scenes that cut to the bone of every situation without sacrificing details that root the story in experience.

Oscar movies are usually so bloated, but this is less than 90 minutes and even the character that’s based on the director is kind of a jerk.

JB: Yet you relate to him. You’d have to feel pretty superior to separate yourself entirely from the impulse that makes him pass off that Pink Floyd song as his own.

Most of my favourite movies of 2005 weren’t nominated, but of these I think *A History of Violence*, given its popularity and acclaim, is the most glaring oversight.

You probably don’t agree.

PM: Yeah, I’m a big Cronenberg fan but, while *History of Violence* is interesting, it didn’t do it for me. The husband-wife relationship is extremely well done, but I think the film still falls into genre movie traps. It doesn’t seem rooted in the

real world to me.

JB: It may not evoke the most genuine feeling of a small town, but I was very engrossed in its representation of one. It’s a steely yet impressionistic movie of coded messages, which is very Cronenbergian.

## BEST ACTOR

JB: These nominees can be divided into the unforgettable and the just very, very good. I’m going with **Philip Seymour Hoffman**.

Most of these performances encapsulate their films—without Ledger, *Brokeback Mountain* wouldn’t have that same inner rage.

But Hoffman’s interaction with the other elements of *Capote* goes that extra distance to actually embody the film’s sense of conflicted ambition and moral crisis completely—yet there’s no redundancy.

PM: If Hoffman won I’d be thrilled—he’s long overdue—but I’d vote for **Heath Ledger**.

I guess I prefer Ledger because I’m concerned about this Oscar trend of giving nominations to virtuoso acts of celebrity impersonation. It promotes a limited idea of what constitutes great acting.

Obviously Hoffman’s doing more than just an imitation, but I want to cast a symbolic vote for Ledger.

JB: Fair enough.

PM: As for who should be nominated, I’ve got these sort of analogs for Hoffman and Ledger: **Jeff Daniels** in *The Squid and the Whale* and **Joseph Gordon-Levitt** in *Mysterious Skin*.

Like Hoffman, Daniels plays a selfish writer, and it’s Daniels’ best role in the 20 years since *Something Wild*. It’s great to see someone normally so amiable play such an egomaniac, but still engage sympathy.

Gordon-Levitt, meanwhile, plays a complex, hurting gay role, but unlike Ledger, this guy externalizes his pain instead of mopping it all up, eloquently revealing the grace in this young

hustler.

JB: Personally I would have loved to see **Bill Murray** get nominated for this beautifully contained, hauntingly lonely performance in *Broken Flowers*, but in the end I also want to emphasize this obvious snub toward Daniels.

## BEST ACTRESS

PM: **Keira Knightley** is surprisingly good in *Pride and Prejudice*, but I’m picking **Reese Witherspoon**, simply because she’s more of a revelation in *Walk the Line*.

She’s seemed like such a lightweight in her last few roles, but here she gives an interesting performance as this consummate stage professional who hasn’t become a phoney, who’s retained this poise and confidence, who’s psychologically integrated in a way Johnny Cash isn’t.

She convinces you that Cash’s soul is worth saving and that sort of sells the whole movie.

JB: I also flip-flopped between those same two performances, performances that vividly sweep us up into the chaos of falling hopelessly in love, while feeling unable to find a place for that love in the reality of your life.

But I’ll go with Knightley simply because she really has the bigger responsibility and provides so many evocative variations on Lizzie’s heady state of suspension.

PM: Who should have been nominated?

JB: **Liv Ullman** instantly came to mind. I think she’s one of the finest actors alive and her performance in *Saraband* is exquisite. But *Saraband* premiered on Swedish television, which I think might disqualify it, and I’m actually not even sure if it premiered in the US in 2005.

But this allows me to select a younger but very talented actress: **Maria Alche** in *The Holy Girl*. Like her director, she seems to instinctively understand the balance needed between ambiguity and playfulness, not mention between sex-

CONTINUES NEXT PAGE



## (Actual) nominees for the 2006 Oscars

### BEST PICTURE

*Munich*  
*Capote*  
*Good Night, and Good Luck*  
*Crash*  
*Brokeback Mountain*

### BEST ACTOR

Heath Ledger—*Brokeback Mountain*  
 Philip Seymour Hoffman—*Capote*  
 Joaquin Phoenix—*Walk the Line*  
 David Strathairn—*Good Night, and Good Luck*  
 Terrence Howard—*Hustle & Flow*

### BEST ACTRESS

Judi Dench—*Mrs Henderson Presents*  
 Reese Witherspoon—*Walk the Line*

Felicity Huffman—*Transamerica*  
 Charlize Theron—*North Country*  
 Keira Knightley—*Pride and Prejudice*

### BEST SUPPORTING ACTOR

George Clooney—*Syriana*  
 Paul Giamatti—*Cinderella Man*  
 William Hurt—*A History of Violence*  
 Matt Dillon—*Crash*  
 Jake Gyllenhaal—*Brokeback Mountain*

### BEST SUPPORTING ACTRESS

Michelle Williams—*Brokeback Mountain*  
 Catherine Keener—*Capote*  
 Rachel Weisz—*The Constant Gardener*  
 Frances McDormand—*North Country*  
 Amy Adams—*Junebug*

CONTINUED FROM PREVIOUS PAGE

ual darkness and wonder. She combines the craft of an actor with the fascinating awkwardness of a non-actor.

PM: Well, I don't know if these alternative choices are meant to be definitive or simply suggestions of different ways of thinking about good acting, but my real pick is kind of a triple-decker choice: **Helena Bonham-Carter** for *Wallace and Gromit: Curse of the Were-Rabbit*, *Charlie and the Chocolate Factory* and *Tim Burton's Corpse Bride*. These are the funniest, most goofily sexy trio of performances I've ever seen in a single year. Two are only vocal, but in any scene of these three performances, she conveys more of the joy of play-acting than Charlize Theron's entire performance in *North Country*.

### BEST SUPPORTING ACTOR

PM: I'm throwing my hands up and going with **Paul Giamatti**. You know, he's okay in *Cinderella Man*, bringing some period zest to a movie that's pretty dour otherwise.

But he deserves payback for not even being nominated for *American Splendor* or *Sideways*, which constitute the biggest Oscar snubs in the last decade. It reminds me of the year Dennis Hopper made *Blue Velvet* but was nominated for *Hoosiers*.

JB: For my part, **Gyllenhaal's** in the wrong category—he's sharing the lead in a love story and just happens to be on camera a little less.

Secondly, Giamatti's nomination, really, is a pathetic apologia for his snubs.

Thirdly, what a shame that Matt Dillon's bit of moral switcheroo in *Crash* is acknowledged while the still-unreleased *Factotum* is said to feature the performance of his career.

That leaves us with **George Clooney**, who's indeed marvellously desperate in *Syriana* and, my personal favourite, **William Hurt** in *History of Violence*. This category often showcases the imaginative and offbeat, and Hurt's performance is definitely a most enjoyably odd spin on the gangster.

PM: I don't think it works with the rest of the movie, but he is very entertaining.

As for alternatives, I liked **Oliver Platt** in *The Ice Harvest*—just one the funniest, most sustained drunk routines in cinema history.

But I'm proposing **Jeffrey Wright**, whose performance was about the only thing I liked in *Broken Flowers*. He's so charismatic and brings such honest, unaffected warmth, such love for his wife and the clutter of this big family, that I resented every moment I had to spend with mokey Bill Murray.

JB: I chose Wright too. He's this Ethiopian immigrant with three jobs and five kids yet still infuses his role with this terrific sense of restless curiosity.

He fulfils the title of this award to a tee: I love the way he says "You must always bring flowers—pink flowers."

### BEST SUPPORTING ACTRESS

PM: My pick is **Amy Adams** in *Junebug*. This is such a unique, kind of touched-by-genius performance.

She's this naïve, childlike Southern woman, but Adams doesn't condescend to her.

She looks at the world as this totally amazing place, making you wish you could see things through her eyes. She makes you so alert, doing the most unpredictable things, that you want to catch every moment.

JB: Absolutely. This one was easy: Amy Adams, for all the reasons you said. The woman can harness nervous energy and transform it into something bizarrely, sometimes hilariously eloquent.

PM: Who was your alternate choice?

JB: I thought of **Mercedes Morán** and the wonderfully adult sensuality and funny, perplexing feminine mystique she brought to *The Holy Girl*, but I think an even richer, more complex depiction of these things can be found in **Jessica Lange's** performance in *Broken Flowers*.

In one brief yet very pregnant scene, she maintains this sense of a half-held breath, of emotional intensity and flood of memories rippling under the surface. You can read it in her whole body, that sting of something never quite extracted from your heart no matter how many years pass.

PM: *Broken Flowers* is a showcase for actresses of a certain age, and another movie like that is *Nine Lives*, which features a great performance by **Kathy Baker**.

I also liked **Isla Fisher** in *Wedding Crashers*, one of the wildest female roles I've ever seen in a mainstream comedy. But I'm going to go with another funny woman: **Sarah Silverman** in *The Aristocrats*.

She does the most inventive version of that joke in the entire movie, giving it a different perspective than any of the male comics would have imagined, and a new punchline even more shocking than the original. I mean, "Joe Franklin raped me" is one of the great lines from last year's movies.

JB: Now there's a clip I'd love to see played at the Oscar ceremony. ▼

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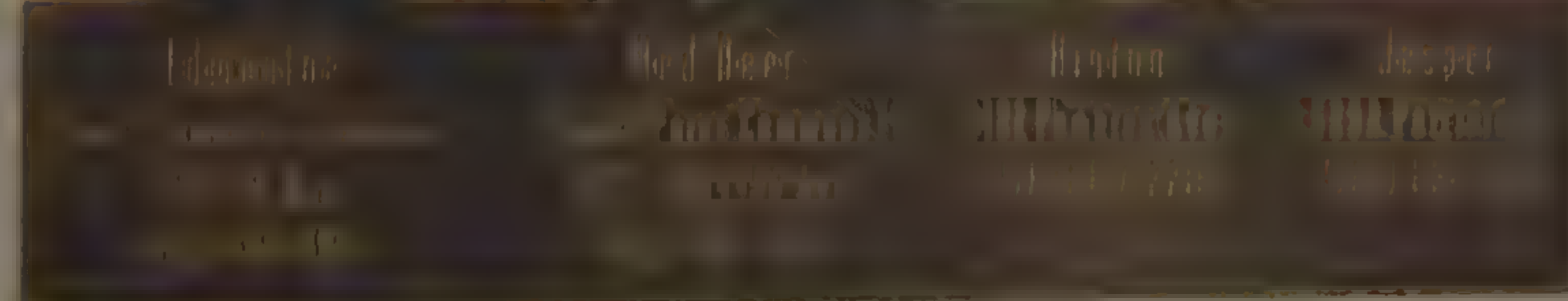
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VIEW WEEKLY  
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# Thai to beat the value at Bangkok Express

JENNIFER MARIE LEWIN / jennifer@vuweekly.com

'G in khao yung?' I was asked this question—Thai for "Have you eaten yet?"—as often as "How are you?" during my stay in Thailand.

Eating ranks highly on the Thai scale of pleasure. Food vendors clutter most Bangkok streets, and they prove an affordable way to snack between meals. This trend has not caught on in blustery Edmonton; besides mundane fast food, there aren't many places a more selective palate can catch a quick bite.

Or so I thought until I stepped into Bangkok Express. Eight plastic tables graced a cafeteria-like environment. At the front counter, condiments such as peanuts, chili powder, and fish sauce replaced the standard ketchup and mustard. The walls' only ornaments were posters from the Thai travel bureau. However, what Bangkok Express lacked in ambiance, they made up in cuisine.

A close friend guided my little family to this new favourite spot. She assured us that the dishes were as authentic as they were cheap. She placed her order of vegetarian green curry (\$6.59) and vegetarian spring rolls (two for \$1.99) as the rest of us debated.

With only six options, it shouldn't have been so difficult. I was skeptical of the slogan "Authentic Thai Food—For People on the Go!" written on their paper menus.

My husband finally chose the Thai BBQ chicken with coconut rice (\$6.95) and I picked the Panang chicken curry with sticky rice (\$6.95). We ordered more spring rolls for our daughter, who will eat anything that comes with dip. She was excited to see chocolate milk in the cooler (\$1.50), while my husband and I ordered Thai iced tea (\$1.95) and Thai iced coffee (\$1.95).

My iced coffee turned out disappointing. Thai coffee typically contains cardamom pods and condensed milk, with beans brewed stronger for a more resounding taste. This overly sweet coffee reminded me of something I drank at Klondike Days. Perhaps I was expecting too much for \$1.95. My husband was also unsure about his Thai iced tea. "It doesn't taste like tea," he observed. "It's more syrupy." Next time, we'll just have to try the Thai beer.

OUR BEVERAGES WERE the only low spot in our evening. The spring rolls were fried golden and crispy, stuffed



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with cabbage, carrots, bean sprouts, and mung bean noodles, while the dipping sauce contained a good chili kick. The four of us devoured them in no time.

Fortunately, it was a very short wait until our main dishes appeared. I was instantly impressed by the variety of colours and textures on our plates. Each dish was presented with care, and it was clear that everything was freshly prepared in a traditional Thai style.

My panang was speckled with plump pieces of chicken, basil leaves, red, green, and yellow peppers, all swimming in a rich sauce. One bite revealed a delicate combination of red curry, coconut milk, chili peppers and peanuts. Although it was not an extremely spicy dish, mixing the sauce with the tender sticky rice resulted in a nice balance. The vegetables were exactly how they should be—cooked enough to be tender, but not so much to lose colour or taste. This multi-layered dish sent my taste buds back to Thailand.

My hubby was equally impressed with his chicken. The white, moist pieces of meat were marinated in a combination of spices and then grilled. The chicken had a more subtle taste than my heavy curry, but it was equally delicious. The side of rice was light and fluffy with a rich coconut flavor. Giving my daughter a taste of it was a huge mistake; he had to battle her fork for the rest of the evening. His entree also included a refreshing

papaya-carrot salad, which contained a hint of lime juice and rounded off the meal very well.

Our vegetarian guest enjoyed her dish immensely. She does not like tofu and was quite pleased that the chef did not automatically throw any into her meal. Instead, the green curry contained mushrooms, peas, eggplant, and red and green peppers. Traditionally, green curries in Thailand are quite spicy, and this dish proved to be the same. The sauce was a delectable mixture of green chilies, lemon grass, lime peel and cumin. It didn't take long for her to polish off her water.

EXTREMELY PLEASED by the outcome of our meal, I decided to push my luck by ordering some Thai dessert. The menu boasted mango with sticky rice (\$2.99) and mango or coconut ice cream (\$1.99). My husband and daughter decided to split a bowl of mango ice cream, while I took the bait and ordered the mango and sticky rice.

For people not used to Thai food, the idea of mixing the carbohydrate staple with fruit seems strange. The combination is an amazing contrast of tastes on the palate, where the rice's slight saltiness balances the sweet sauce and ripe mango. Be warned: at Bangkok Express, this is a very filling dish. I simply couldn't finish it. My daughter and husband did manage to polish off their creamy mango ice cream, which was a perfect way to end our dinner.

For under \$27, our family enjoyed a delicious and authentic Thai meal. My husband, a man of few words, declared during our ride home, "That was how we ate in Thailand." I couldn't have agreed more. ▽



# At Calgary's drive-in you can't drive by, don't call him Pete

CHRISTOPHER THRALL / christopher@vuwweekly.com

Only the tourists call California's Bay City "Frisco," and Calgarians know their beloved drive-in as **Peters'**. For residents or for tourists by the busload, by this or any other name (too often, alas, "Pete's"), it's simply the best place for quick eats in Western Canada.

For my wife and me, the Peters' pause (yep, the apostrophe is after the s—must be a family affair) came halfway to Castle Mountain Resort for some Family Day skiing. The five-hour freeway drive split perfectly at the blue-and-white burger joint on the Trans-Canada trip through the heart of Calgary.

We briefly considered the fast-moving line of waiting cars that divided to order and collect their bounty on either side of the fair-sized building. I didn't have anywhere urgent to be, so we pulled into a parking lot the size of half a city block next to the drive in. We savoured the car's post-road trip silence before piling out into the chilly February afternoon.

We made our way through a cross-section of Calgarian clientele to the walk-up windows. From marijuana-scented teens to blue-collared guys in logoed trucks to yuppie families in costly cars, everyone comes to Peters'.

The smiling servers, a cash-only till and something like Ray Kroc's fusion of food and assembly line hearkened back to an earlier time. They just needed waitresses on rollerskates to complete the picture.

The single Coroplast menu board in the window was basic, functional and enchanting. Burgers were singles, doubles and triples, with or without cheese, for \$3 and up. Fresh lemonade was around a buck, but the sundaes, shakes and banana splits were the real stars at \$3.50 each. We each had single cheeseburgers (\$3.30) and shared a small fries (\$3!). From milkshake options like marshmallow, peach and tiger, my wife opted for chocolate and I tried maple (\$3.50 each).

**OUR FOOD ARRIVED** almost as soon as we finished ordering. Moments later and \$16.60 lighter, we returned to our car. The picnic tables strewn through the lot weren't an option, given the chill and our still warm vehicle. We scented the car with a mouthwatering aroma that would linger for the next



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few days as we dug into our fast-food bonanza.

The burgers were still hot when we unwrapped the foil, our fingers sinking into the soft, white buns. They were the burgers from the summer family barbecue, from the block party or camping at the lake. Each over-ketchupped mouthful triggered memories.

We realized at the same time that we each had two patties, but shrugged and kept eating. I found out later that all Peters' burgers started out as doubles, which fired my curiosity about their triple: four or six patties? The meat discs themselves were tender, mass-produced and medium-rare.

**THE MILKSHAKES WERE** another great find. It took a few tries and the risk of a collapsed straw before I could even draw a taste out of my 20-oz (600-ml) cup.

The effort was worth it as the sweet, creamy, cold goo flooded my taste buds. The concoction of maple and ice cream was at just the right gloopy consistency to satisfy me for

the next hour. My wife's chocolate shake was less sweet but much richer, and I handed it back to her reluctantly.

We finished our burgers and my wife's eyes widened when she reached into the bag for our fries. Our three bucks was well spent. She popped the top of a box the size of a Chinese take-out container.

The fries were oddly sweet, almost a potato-flavoured churro, which I credited to the "non-hydrogenated, high stability canola oil." We were probably having the healthiest deep-fried food possible, and I'm sure that fans of Peters' swear by the flavour, although the fries needed salt.

As she packed away the fries, I took our wrappings to the garbage can. The scene became even more authentic when a kid cranked his tunes, flooding the area with music through his open door. (Inexplicably, it was Paul Simon's *Graceland*.) I was grinning as I got back into the car and we pulled away.

Peters' burgers aren't gourmet, but for three bucks, they aren't supposed to be. The Peters' appeal is in the roots of our fast-food culture: tasty, affordable meals available quickly and conveniently. Today, the concept has evolved into souvlaki on pita or criminally hypermarketed, tasteless McSoma. It's a real thrill to find something thrillingly real.

Pity it's so far away. ▽

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# Soup for the Soul, but there's much more than chicken noodle

SURAIYA RAMPURI RANSON / suraiya@vueweekly.com

She steps out on a dismal Monday morning, into the predictable uncertainty of another work-week in Edmonton's downtown core. On her way to her office high above Jasper Avenue, her thoughts stray to summer, when the hibernating pulse of the city begins to revive.

She slips into her anonymous cubicle and sets about her silent work of keystrokes and filing. Once or twice she rises for coffee, threading through the dull partitions that separate her from and unite her with her co-workers. The sound of conformity is silent and gnaws at her spirit.

At precisely noon, all rise to depart for lunch. Outdoor avoidance is a fine art: pedways adhere to strictly rehearsed laws of circulation and generic food courts overflow with the chatter of the momentarily liberated.

Today, she puts on her jacket and walks a new path. She forsakes another week of roast-beef sandwiches, grilled paninis, Thai noodles in a box, baked potatoes and hamburgers in favour of ... something else. Something different, something satisfying and delicious beckons her onward. Her runners are moving fast. She

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rounds a corner and finds it.

Soul Soup is almost hidden from view in a corner off Rice Howard Way. All that stands in front of the new eatery is a sandwich-board in eye-catching orange, fuchsia, turquoise, and rust. Funky 1970s letters boast "bold soups from around the world."

**ONCE INSIDE** the hot-pink soup kitchen, she takes in backlit wood and frosted glass. A glassed-in display fridge is stocked with Oranginas, sodas, and juices, and there are soy snacks on the counter.

Four soups made fresh daily are displayed on the magnetic menu board. A vegetarian, meat, and fish selections provide her with just enough options to make choosing difficult: Moroccan lamb harira, Peruvian shrimp and corn chowder, and yam, pistachio and cheese all sound exceptionally good and staggeringly different.

CONTINUES ON PAGE 14

## O mysterious Chilean bottle, reveal your secrets!

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JAMES WINE  
nicelegs@vueweekly.com

**2001 VINO LA RESERVA DE CALIBORO**

**ERASMO \$29** Once again, I found myself examining a restaurant's wine list in search of adventure. I discovered an untried Chilean from the admirable 2001 vintage, listed with no other information. Why not?

I read the label upon presentation. The Erasmo is from Maule Valley, south of Santiago. The area is ideal for growing red grapes: plentiful sunlight, dry breezes and enough rain to service the vines but little more.

The Erasmo was made of 60 per cent

Cabernet, 30 per cent Merlot, and 10 per cent Cabernet Franc grapes. Caliboro left the wine unfiltered, ensuring that the juice absorbed as much flavour and personality as possible. With one year in French oak and one more in the bottle, the wine was ready to be released.

The deep raspberry-coloured wine emitted a pleasant warmth and an odour heavy with tannins. I found the front of the taste lacked presence, but as it worked to the back of my palate, it offered much more. There was a hint of spice and a sensational follow-through over the two glasses I enjoyed.

In spite of a lack of structure at the beginning, the Erasmo impressed me. Should I come across it in the store, I will add a couple of bottles to my cellar. ▽

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ent. She is piqued by pistachio, so goes for the yam soup (\$6.50).

The soups are all housed in giant stockpots on separate burners behind a glass counter. She chooses the 16-oz (475-ml) size from five options. Prices range from \$4.50 to \$12 for a litre of fresh soup. The containers are sturdy, stable and perfect for take-out.

Along with her soup, which smells faintly of curry and vegetables, there is a fresh whole-wheat bun and a lollipop in her bag. There is no place to sit in Soul Soup; this food is purely for people on the go.

The short wait after ordering is enough for her to check out a selection of 14 different frozen soups. Each of them is stored for only two weeks to ensure that they are fresh to the last drop. Soups include Vietnamese pork and beef with peanuts, whitefish in black bean ginger broth with rice, Balinese vegetable with coconut and

pistachio and Madras curry lentil with yogurt. At \$9 per litre, she thinks it pricey, but one look at her take-out convinces her otherwise.

**SWIMMING WITH PEAS**, potato, yam, carrots, cheese, and pistachio, this soup looks both filling and wholesome. Ingredients are organic and some choices celiac-friendly, which makes her realize that each tureen is carefully crafted with attention to quality. Only local, free-range meats and organic produce will do.

In the back of the shop, she sees part of a shelf stacked with tins of organic tomatoes and containers of rice, lentils, and beans of several varieties. Carla Alexander's Soul Soup is a haven of home cooking.

She joins the flow of workers returning to their cubicles. She is desperate to enjoy the soup, and heads into the elevator with the scent of curry tickling her nose. To stave off hunger, she reaches in the bag for her lollipop.

At her desk, she pulls out the soup. As she carefully pries the tight lid off

her cup, the steam from wafts up to fill her cubicle with a soulful aroma of goodness. Her first mouthful bears generous morsels of vegetables on a wave of oniony-garlicy-tomatoey sauce. She dips a piece of bun and takes another mouthful. The soup is warm and slightly sweetened by yam, while the pistachio lends a creamy, nutty flavour.

Combined with the subtle cheesy tang, she has discovered a new addiction. A new selection of soups every day will have her walking to that little nook in Rice Howard Way every lunch hour.

As she stands to drop her empty cup into the bin, she notes that her surroundings haven't changed at all. The same quiet hum of keystrokes and filing come from myriad hands working in independent unity. But she feels revived and renewed. She left the recirculated air and experiences of the interior in favour of something new in her old downtown world, and she will again. Summer has come early this year. ▼

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## No badge and no gun for this patrol —just a toboggan and free skiing

IN THE COMPANY OF LIKE-MINDED ALPINE ADDICTS, VOLUNTEER PATROLLERS PROVIDE FIRST AID AND TOBOGGAN TRANSPORT

CAROLYN NIKODYM / carolyn@vuweekly.com

When I was nine, my family went to Lake Placid, NY on a ski vacation. Being adventurous, I made my way up to the top of the mountain on my own. The snow was hard-packed, and finding an edge on the men's downhill run was nearly impossible.

It was shortly after a World Cup event and the course was still lined with orange safety fencing. I knew that the shoulders of a run are usually more forgiving, so I made my way to the right side, but I couldn't stop. I plowed into the netting, tangling my skis and poles in the snow fence. I managed to get untangled only to slide right back into it.

Thankfully, it wasn't long before a ski patroller discovered me flopping in the net like a fish. After explaining that I was probably too little to be skiing that particular run, he helped me out of the net and guided me down to safety.

FROM THIS EXPERIENCE, I figured I already had some idea of what the job entailed when I headed out to Rabbit Hill to do a ride-along with Heidi Knupp, an eight-year veteran of the Canadian Ski Patrol System.

What I didn't know was that although all hills have professional patrollers, most also rely on volunteer patrollers for additional first-aid and safety support. The CSPS is the national volunteer organization to which they belong.

(Knupp affectionately refers to volunteer patrollers as "bumblebees" because of their standard yellow and navy jackets—but she gets away with it because she is one herself.)

Every year, the CSPS recruits, trains and tests volunteers for hills all over the country. Recruits learn first aid and CPR and can also learn to use a toboggan, a portable stretcher, and a sled. The training is intense, but the rewards are great.

Volunteer patrollers are not paid, but they do get a lot of perks. They get to ski for free, and they get to see some of the most beautiful scenery in the world. It's a great job, and it's a great way to get involved in the skiing community.

For the rest of the volunteer patrol



### MONS RIDE-ALONG

enjoy benefits like lift vouchers and gear discounts, as well as meeting a community of like-minded alpine addicts.

IT WAS A GORGEOUS 10 degrees when I met Knupp outside the patrol hut on a Saturday afternoon. Here, we checked Knupp's patrol pack, making sure it was filled with all the tricks of the trade—slings, plastic gloves and bandages—before checking that the sled was packed and ready to go. We weren't taking it anywhere, we just had to ensure it had all its ingredients—cardboard and wooden splints, blankets—in case it was needed.

Before heading up to the sunny

summit, we surveyed the busy hill. Knupp showed me the kinds of things she looks for when watching the hill: out-of-control skiers and boarders, as well as any hazards.

"I'm waiting to see if someone is coming to pick up that pole," Knupp said, pointing out a pole that was laying on the run. "Someone dropped it off the chairlift and it's been about 10 minutes."

As we watched, Knupp also pointed out a young boy skiing at mach speeds. His stance, legs spread and arms waving wildly, suggested that he didn't have much control, and he was taking the run down beside the trees—a dangerous combo.

As part of her job, Knupp had to assess whether this boy was a danger to himself and to others, and if so, have a talk with him. As Knupp explained, patrollers emphasize safety and prevention because they'd

rather no one got hurt in the first place. The fewer people get hurt, the better it is for everyone—including the patrol, who can then enjoy more time to ski.

Once at the top, we checked the lift station's first-aid equipment and the sled caches. These ingenious stations, made of giant plastic piping, house a packed sled and a spinal board. Locating this equipment at the top of a run ensures it is easily accessible for patrollers responding to potential accidents.

Looking out over the North Saskatchewan, we watched the hill some more, allowing skiers and boarders to make three or four trips up and down before we headed down ourselves. We had a good run, though the job was obviously in the forefront of Knupp's mind. She stopped halfway, looking for bare or icy patches and watching for any-

body in trouble.

As a part of my ride-along with the CSPS, Knupp strapped me into a cervical collar, probably one of the most uncomfortable pieces of neck jewelry I've ever worn. I was spared a ride down in the sled, however, because it was an experience I had already had. And let me tell you, as comfortable as the patroller makes you feel, it's unnerving to go down the hill—head first and laying on your back, no matter the speed.

But were I to heed Knupp's prodding and go out to the next volunteer recruitment drive, riding downhill on a sled is a feeling I'll be getting intimate with.

(This year's recruitment drive for the Edmonton area is at Molson House on Mar 9, from 7 - 9 pm. Interested skiers and boarders can also check out [www.cspsedmonton.ca](http://www.cspsedmonton.ca) or call 429.2777.) ▼





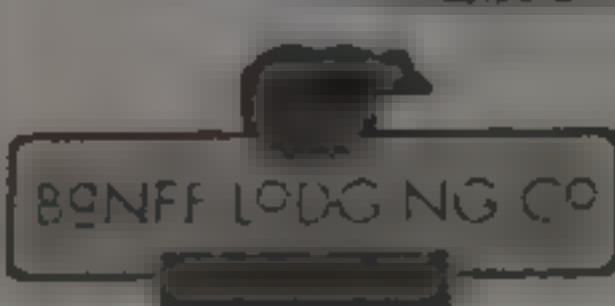
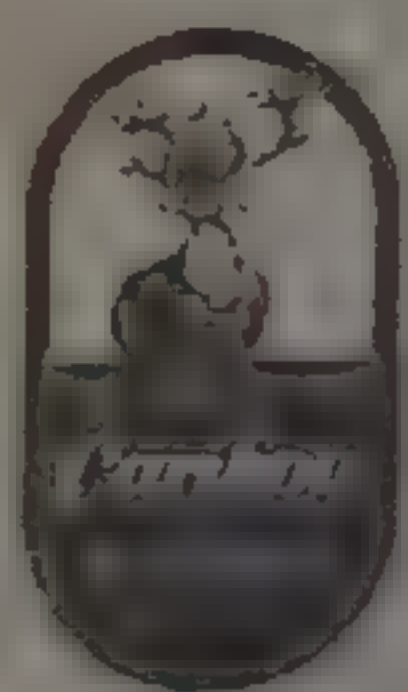


# YOU CHOOSE...

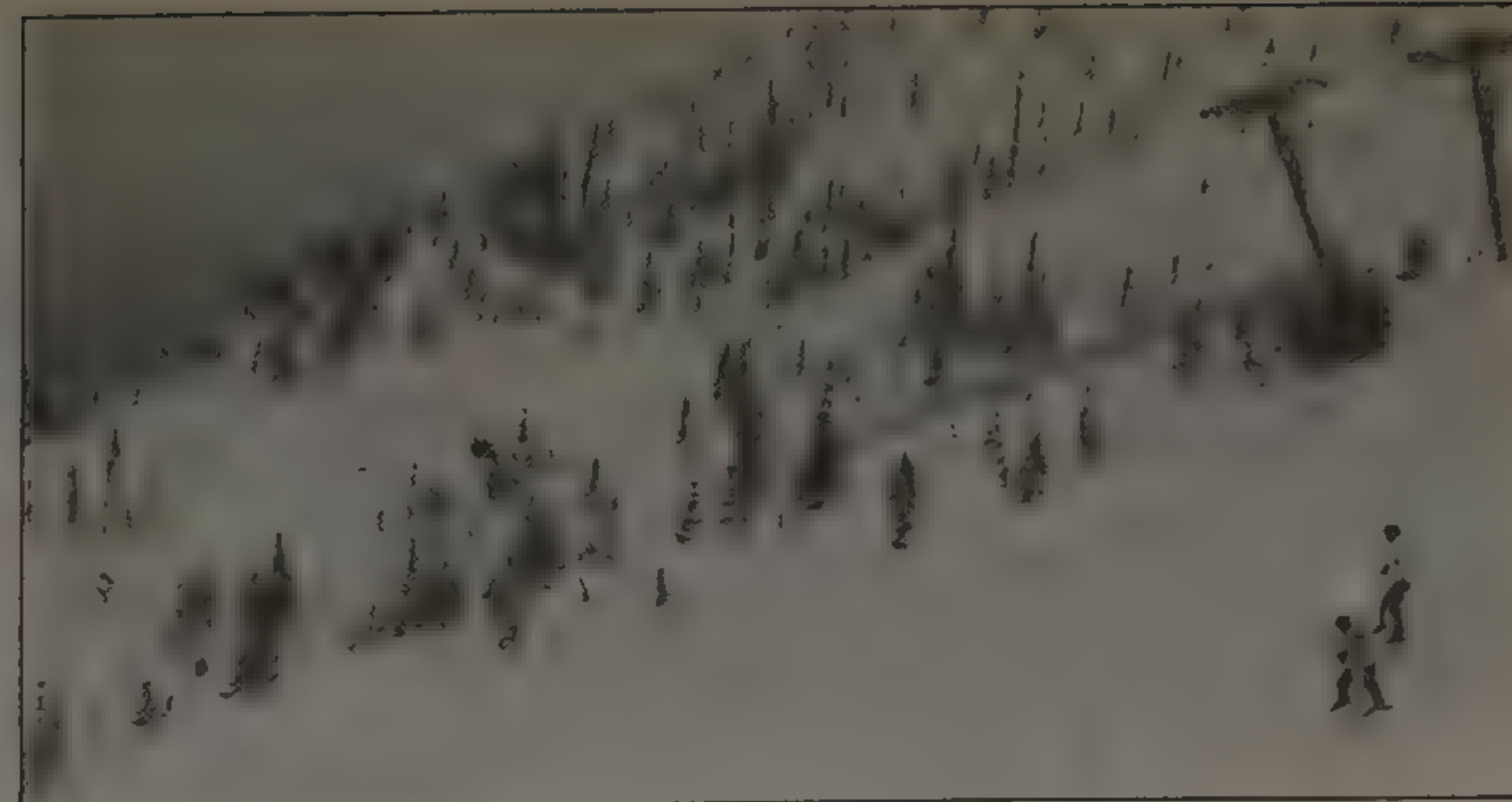
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## Castle's goal, 700 skiers/day

CONTINUED FROM PREVIOUS PAGE

as fast and with less likelihood of catching a snowboard in the back after a less-controlled turn.

After meeting up with the Cinch Traverse coming out from the Chutes on the back of the mountain, the hill levelled out. We finished with an easy coast through the homes clustered at the bottom of the hill.

Castle Mountain is the only ski-in/ski-out resort in Alberta, where 88 families live or come out on weekends to enjoy a hill on their doorsteps. When another 44 privately-owned townhouses and a small hotel open up to boost guest accommodations, the development will reach maximum capacity.

"We're looking to reach 100 000

visitors a year," said Andrew Rusynyk, the hill's director of marketing. "We're not competing to be the shiniest, fastest or biggest." Right now, Castle Mountain has a peak of 65 000 visitors per year, which is one big weekend at Whistler.

Next year, they will have four refurbished chairlifts, a 40-year-old T-Bar and a kiddie tow, which means that the experience of getting up the hill is nothing like at the luxury resorts.

But neither is the experience coming down. We ran Sun Down and her sisters, Sun Up and Twilight, until we built up the courage to take the Tamarack Chair.

**THE TWO-PERSON LIFT** climbed another 420 metres above the Sundance before depositing us near the summit. The Skyline Traverse stretched off along the ridge to our right. On the front slope was access to glorious expanses of pristine white for the daring or the foolhardy; on the back were the Chutes, a mass of black and double-black runs. I pointed us towards Tamarack Bowl on the front face.

This sheltered little run was filled with thick, soft powder which cut beautifully under my skis. I was told that the Tamarack keeps its snow longer than any run on the mountain, and I could believe it.

The run ended at the bottom of the Tamarack chair, but we scooted across the South Run and back to Sun Down. As we swept down Sun Down for our last run of the day, the mountain light had begun to change.

On the drive back from Castle along Highway 22, we saw our fair share of cowboy hats as we passed through towns boasting services pro-saically labelled "Restaurant" or "Hotel." The drive was peaceful, though, until my wife discovered why.

"There are no billboards!" she exclaimed. I stared out the window at rolling scrubland that wasn't trying to sell us a thing.

Off the asphalt, the occasional single power line and the perpetual barbed-wire fences were the only human signs. For a downtown Edmontonian used to the QEII clamour, it was a revelation.

I knew then that we would escape again down the last few clicks of gravel road to Castle Mountain. Starting next year, there's the promise that I can fling myself down a Castle Mountain run and not land on my ass. Maybe. ▽

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# Ski safety goes beyond dodging sharp rocks

**SKI TIPS**  
COLIN CATHREA  
skitips@vuwweekly.com

Sometimes when you tell coworkers or friends you're heading to the mountains for a few days, they act like you're crazy. Skiing and snowboarding can be dangerous but they can also be relatively safe depending on how you handle yourself on the mountain.

Hazards abound at all ski areas. Terrain parks attract people at all ability levels, and injuries are higher here than other areas of the mountain. Heading unprepared into the backcountry has its hazards as well. Skiing drunk is dumb. And just like wearing a seatbelt decreases your chances of injury, there are things you can do on and off the hill to keep you healthy and safe.

Ski areas are becoming more aware of dangerous skiing and are even posting "speed control patrols" at high-collision areas. Manufacturers are constantly improving equipment, and most people are more aware than they used to be of the hazards involved in alpine descents. Improved bindings have decreased broken legs and ankles by vast margins. Still, even though these improvements have been made, the main emphasis on skier safety lies with the individual.

There was a controversial study several years ago that surmised helmets might actually increase overall injuries. The reason? A false sense of security. Apparently, people think that they can ski like a wild banshee if they strap on helmets. A more recent study has indicated that this trend has reversed, as helmets are more common now and the users are usually

no more aggressive than non-brain-bucketed heads.

The most common injuries sustained by skiers these days are knee tears and sprains. If you think of the amount of flex, pounding, and weight applied to these two hinges, it's not hard to understand why you can damage them, especially if you fall and your skis don't release.

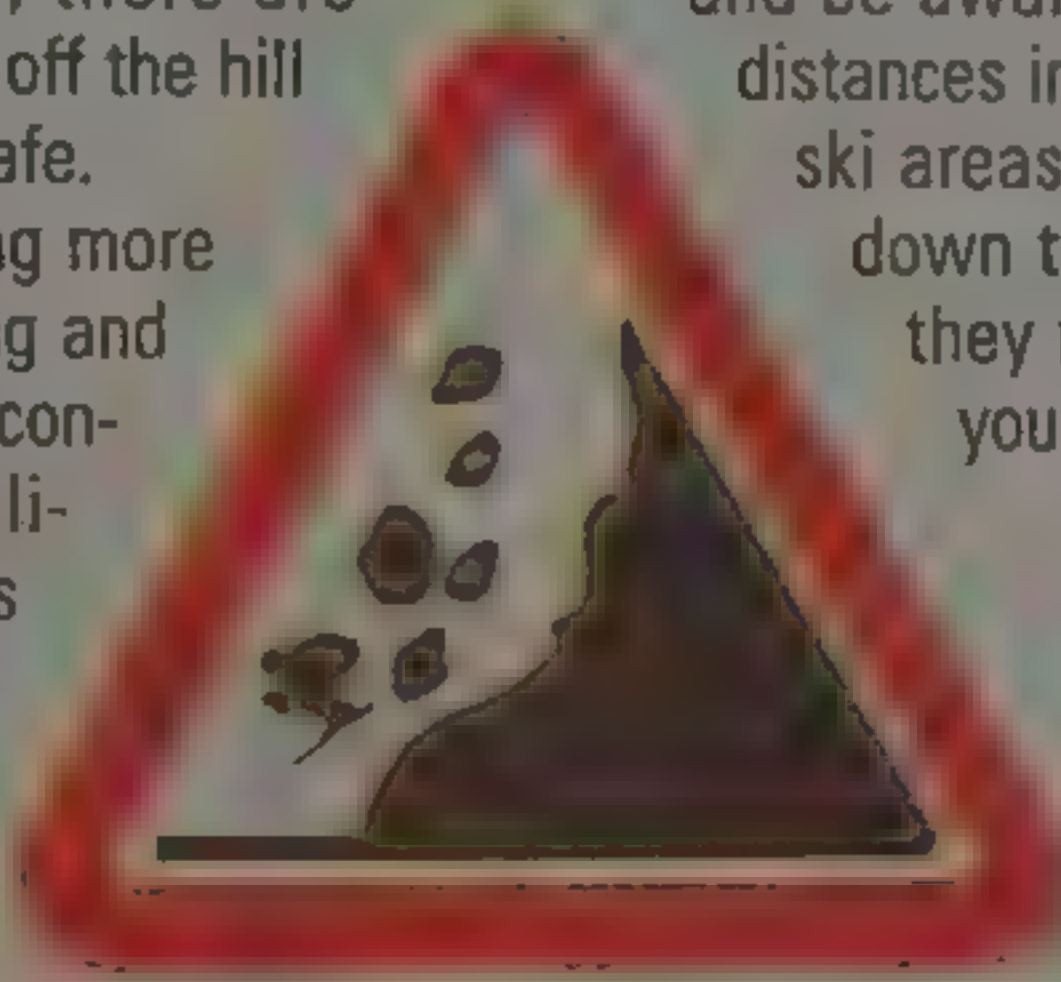
Almost all of these injuries involve the anterior cruciate ligament (ACL). Torn ACLs represent over 20 per cent of all ski injuries, and statistics indicate that over 75 per cent of these injuries could be avoided if binding systems were operating properly. Binding manufacturers are hoping new technologies will help solve the problem—360-degree releases are available now, but tears can still occur.

Get your bindings serviced regularly, and be aware that if you walk long distances in your ski boots (as some ski areas require), you will wear down the soles to a point that they no longer fit properly in your bindings.

Mainly, it's important to remain aware. Snowboarders can turn in any direction at any time. Pay attention and use common sense: if it feels like

you're going too fast, you are. With the new revolution of all-terrain skiing, big, round, super-G turns are all the rage. Many skiers and boarders are not good enough to attempt this style of riding, however. Ski patrols must be more willing to issue warnings or rescuing the lift tickets of riders who are endangering people.

Hey, don't get me wrong: I love to try wild shit, and I often question my sanity. But I won't hurt anyone else, and I'll never try something without foresight. A man has to know his limitations; just try to do it without a trip to the hospital. ▼



## Fast, yes; losing all your skin, also yes

HART GOLBECK / hart@vuwweekly.com

It's known as the fastest non-motorized sport on earth—this weekend, Mar 2 - 5, Sun Peaks is hosting the Mountain Velocity Challenge near Kamloops, BC.

One hundred competitors will hurl themselves down Head Wall, a 55 per cent slope (29 degrees), at speeds reaching 180 km/h (well, if they're lucky—177 km/h is the current world record).

One of the most common injuries is burns caused by friction while sliding on your butt at 150 km/h.

Wind drag is critical at those speeds, so competitors cover and tape their boot straps so that flow patterns aren't adversely interrupted—kind of like Olympic speed skaters, but much

**MONS SPEED**

more extreme, because the skating suits would rip off at those speeds.

Surprisingly, competition is open to the public. \$25 gets you registered, most of which goes to cover insurance costs.

There are two categories for entrants: "unlimited" for the pros, and "production" for everyone else. Entry class is based on the equipment you wear; the organizing committee decides where you fit in.

Skiers can train Thursday and Friday—the timed action heats up on the weekend. ▼

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## LOCAL

Rabbit Hill - 14cm new snow, 62cm base, 100% open  
Snow Valley - 15cm new snow, 60cm base, 100% open

## ALBERTA

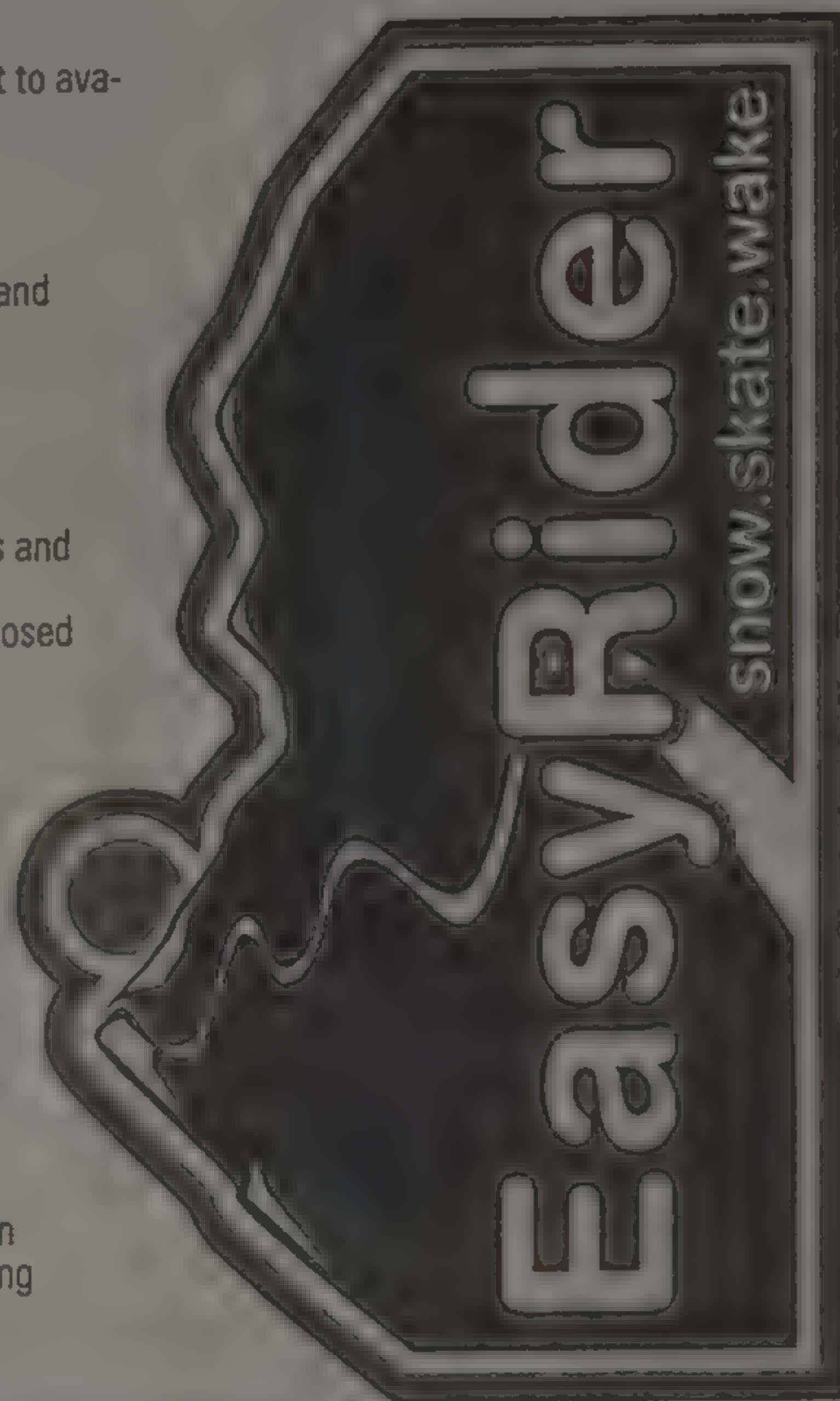
Castle Mtn - 25cm new snow, 98-270cm base, 100% open  
Can. Olympic Park - 4cm new snow, 125cm base, 100% open  
Fortress - 20cm new snow, 110-140cm base, 100% open  
Lake Louise - 10cm new snow, 163-210cm base, 10 lifts and 112/113 runs  
Marmot Basin - 20cm new snow, 105cm base, all lifts and 83/84 runs  
Mt. Norquay - 25cm new snow, 100cm base, all lifts and 27/28 runs  
Nakiska - 5cm new snow, 40-85cm base, 5/6 lifts  
Pass Powderkeg - 6cm new snow, 85 cm base, 100% open  
Sunshine - 13cm new snow, 205cm base, 12 lifts and 103/107 runs, Ski-out open  
Tawatinaw - no new snow, 40cm base, 3/4 lifts and 8/10 runs

## B.C.

Apex - 20cm new snow, 186cm base, new 17 ft in ground super pipe, night skiing  
Big White - 10cm new snow, 303cm base, 100% open  
Fairmont - no new snow, 100% open  
Fernie - 16cm new snow, 356cm base, 9 lifts and 107 runs open subject to avalanche control  
Kicking Horse - 22cm new snow, 194cm base, 105/106 runs open  
Kimberley - 12cm new snow, 150cm base, 6/7 lifts and all runs open  
Mt. Washington - 5cm new snow, 385cm base, 100% open  
Panorama - 10cm new snow, 56cm base, 100% open, snowboard park and 1/2 pipe now open  
Powder King - 5cm new snow, 255cm base  
Powder Springs - 56cm new snow last 3 days, 100cm base  
Red Mtn - 6cm new snow, 282cm base, all lifts open  
Silver Star - 14cm new snow, 215cm base, 100% open  
Sun Peaks - 31 cm new snow in the pasrt week 172cm base, 11/12 lifts and all runs open,  
Whistler/Blackcomb - 3 cm new snow, 264cm base, whistler 1/2 pipe closed  
Whitewater - 9cm new snow, 338cm base

## USA

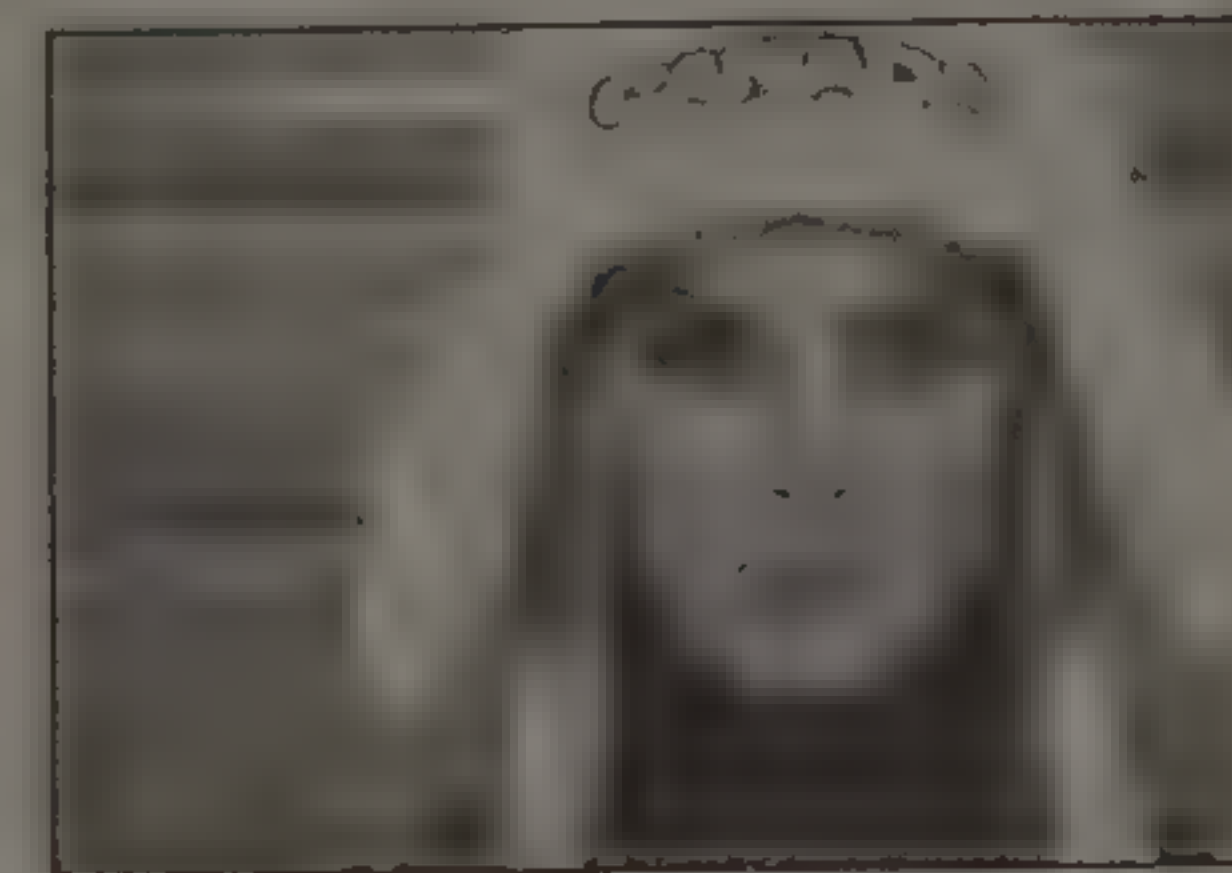
Big Mtn - no new snow, 328cm base, all lifts and most runs open  
Big Sky - 4cm new snow, 64-94cm base  
Crystal Mtn - just named #1 resort in midwest!, 63 cm base, 100% open  
49 Degrees - 12.5 ccm new snow, 380cm base, season pass sale starts March 10th  
Great Divide Ski Area - 5cm new snow, 30-60cm base, 100% open  
Lookout Pass - 10cm new snow, 225cm base, 100% open  
Mt. Spokane - 35cm new snow, 84cm base, pas and 1/2 price sale on now  
Schweitzer Mtn - 10cm new snow, 218cm base, 6 lifts and all runs open  
Silver Mtn - 15cm new snow, 193-308cm base, 67 runs open, night skiing closed for season  
Sun Valley - 18cm new snow, 128cm base, 100% open



# Things Canada did well in Torino: ovulate, dress, sing—and win

## SKIING FALL LINES

HART GOLBECK  
falllines@vuweekly.com



**OH CANADA** Canada really impressed at the Olympic Games. The Canadian Olympic Committee had predicted 25 medals and a third-place finish in the overall count. Our athletes pulled it off, placing third in total medals with 24—one short, but who's counting?

The medal haul is a new Canadian record, surpassing the 17 we collected in Salt Lake City four years ago. Flush with confidence and a young vibrant team, the COC is pushing for the top with hopes we can unseat the Germans and Americans at the 2010 Olympics in Vancouver.

**THANK GOD FOR GIRLS AND SKATERS** It was expected that skiers and snowboarders would help Canada in their quest for a record medal haul. Yet Jasey-Jay Anderson, Deidra Dionne, Eric Guay, Thomas Grandi, Kyle Nissen, Veronica Bauer and Emily Brydon were all favourites who did not medal in their specialty events.

In total, Canada's alpine and nordic competitors won only four medals, and of those four, our cross-country skiers won two. Most of our medals came from speed skaters and sliders (bobsled, luge and skeleton), but we were diverse as well, winning medals in 10 of the 15 Olympic events. No other nation came close to that versatility.

On top of the medal haul, 14 Canadian competitors finished fourth in their event, including some losses by the slimmest of margins, like nine one-hundredths of a second.

We were once known as the crazy Canuck skiers (with the odd figure skater)

but that perception has been put to rest. One last note: our talented ladies won two-thirds of the medals.

**OUR GEAR SELLS OUT IN TORINO** The Hudson Bay Company's Canadian Olympic clothing line has been a real hit in Torino. The trapper hats with the floppy ears sold out first and all the other gear soon followed.

At the ceremonies, our medal winners and competitors sure looked sharply dressed. The boots the athletes were wearing left a CANADA impression in the snow and they too soon became a hot item.

Athletes from other countries were trading full clothing ensembles for a hat or a pair of boots.

**TRUE COLORS—AVRIL STYLE** Avril Lavigne was impressive at the Olympic closing ceremony. Back-dropped by Canadian skaters, fishermen, dancers and workers assembling an inukshuk, Avril strutted out looking classy in her flowing blonde locks and black boots. She sang her hit "Who Knows" with a performance that will boost her world-wide audience by a few million.

This was in sharp contrast to Ricky Martin, who opened the show with another raunchy rendition of "Livin' La Vida Loca." Could we put that song to rest, please? ♥

## Pick the names for Castle Mountain's new terrain

HART GOLBECK / hart@vuweekly.com

All systems are go for the development of **Haig Ridge** at Castle Mountain Resort near Pincher Creek—except that they could use some help picking names.

The new terrain on Haig Ridge will appeal to the intermediate rider, with gentler fall lines than the rest of their mountain. This will help them develop into a more family-oriented destination, part of the hill's master plan.

The resort is looking for some help naming the runs. If you are at all familiar with the terrain or have some cool name ideas, send a note to haig@castlemountainresort.com

Even with poor starts the last two seasons, the ownership group has gone ahead with the expansion.

Most of the runs were cut during the past two summers but funding to install a new chair was just recently approved.

Despite Castle's recent spotty starts, the hill has received over a metre of fresh snow in the past week. That doesn't include the windsift that covers all the tracks in the chutes overnight.

And if you're headed that way with an extra seat in the car or no transportation at all, check the ride-board on their website at [www.castlemountainresort.com](http://www.castlemountainresort.com). ♥

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# THEATRE

## What would it be like to be romantically involved with a murderous dictator?

IN *SUMMIT CONFERENCE*, HITLER'S AND MUSSOLINI'S LOVERS BECOME, WELL, HITLER AND MUSSOLINI

PAUL MATWYCHUK / paul@vueweekly.com

Historians have tended to regard Eva Braun with surprising sympathy—or at least, with as much sympathy as you can expect to be lavished upon a woman who wanted nothing more from life than to be Adolf Hitler's lover.

No one is ever going to mistake Braun for a heroic figure, but for someone who spent her entire adult life dwelling deep within the black heart of the Nazi regime, the adjectives "evil" or "monstrous" rarely get applied to her. More often, she's portrayed as being too naïve and too neurotic to be worthy of hatred. (Contempt, maybe, but not hatred.)

She was uninterested in politics but fascinated by clothes, photography, sentimental novels and Hollywood movies, a deeply unhappy casualty of her infatuation with a man who habitually condescended to her and avoided being seen with her in public: a Führer-whore in a gilded cage.

"She was a victim in many ways," says Melissa Hande, who plays Braun in Northern Light Theatre's upcoming production of *Summit Conference*, a strange, complex 1978 script by the late British playwright Robert David MacDonald.

"And yet she chose to enter that world. She must have gotten something out of it. Eva didn't see herself as Hitler's whore; she saw herself as Hitler's wife. She had that notion that if she could just stay with him long enough, they could have that ultimate romantic dream together. How many women fall for that? Way too many! At times you feel sorry for her, but at times, you have to ask why did she stay?"

MacDonald's play takes place during a (fictitious) meeting between Braun and another fascist mistress: Mussolini's lover Clara Petacci (Davina Stewart)—who, like Braun, is most famous nowadays not for anything she did during her lifetime but for having chosen to remain by her lover's side even when it meant following him into the grave. (Braun and Hitler committed suicide in his bunker on April 30, 1945, a day after Petacci and Mussolini were shot and publicly hanged by a mob of Italian partisans.)

*Summit Conference*, however, takes place in 1941, when Hitler and Mussolini were at the height of their power—power that their mistresses

PREVIEW

MAR 3-12

### SUMMIT CONFERENCE

DIRECTED BY TREVOR SCHMIDT

WRITTEN BY ROBERT DAVID MACDONALD

STARRING MELISSA HANDE,

DAVINA STEWART, MARK JENKINS

THE THIRD SPACE (11518-103 STREET), \$15-\$18

exult in, even though they aren't truly allowed to share in it.

Confined to a room in the Chancery in Berlin under the watchful eye of a young soldier (Mark Jenkins), the two women drink tea, gossip, fantasize about Hollywood movie stars and play bitchy games of one-upmanship while, elsewhere in the building, their absent lovers conduct the tough, brutal, male business of world domination.

**BUT THE PLAY** isn't quite that simple: periodically, the women also appear to assume the personalities of Hitler and Mussolini, speaking of the invasion of Romania or Africa or Greece as if they literally ordered it themselves.

Other times, they talk as if they were channeling the national spirit of Germany or Italy. Occasionally, they address the soldier guarding them as if he were a girl. And near the end of the first act, Eva, for some reason, delivers a long soliloquy in the form of a poem.

"Trying to track all the changes in the script was a real challenge," Hande admits. "We'd be going, 'Okay, in this part of the script, I'm definitely a woman,' but then the pronouns would start changing to 'he.' And then I'd start talking as if I were the country."

"Plus, in this production," she continues, "we've gone even further with the strange reality shifts than the script does—at various points, it becomes like *Jerry Springer* or *Law & Order*. There's some lip-synching. There's so much weird stuff, and I don't think any other production has added the twists we have, but we figure, 'You know, in this day and age, it all makes sense this way.'"

### UNDER THE GUARDANCE

Director Trevor Schmidt, Northern Light Theatre has always specialized in challenging, often experimental productions, but as Hande says, every season Schmidt likes to program a play that represents even more of a



stylistic or thematic risk than usual.

This policy has resulted in productions like the cryptic, poetic *Language of Angels* and the bizarre, alienating *The Beard*—plays that may not have enjoyed universal approval from critics or audiences, but whose stubborn refusal to play it safe deserves respect.

*Summit Conference* is this year's leap into the unknown: with its dense accumulation of historical

detail, its maze of themes and its constantly shifting power relationships, few plays in the current Edmonton theatre season ask more from its audience.

"I think the audience will be going 'What the hell?' with some of the conventions in the script and some of the liberties we've taken," Hande says. "It'll probably be one of those plays that people either love or they hate, but I'm excited by that." ▼

## V-day: the Edmonton invasion

PREVIEW

MAR 3 & 4

### THE VAGINA MONOLOGUES

DIRECTED BY STEPHEN LILEY, LEARN HUBICK

WRITTEN BY EVE ENSLER

STARRING KATHLEEN EDWARDS, JEN MUIR,

TRISH VAN DOORNUM, PRAGYA SHARMA

WESTBURY THEATRE, \$45

TRENT WILKIE / trent@vueweekly.com

Edmonton's International Women's Day Committee is worried. They are worried that Alberta has the highest rate of domestic violence in Canada. They are worried and are trying to do something about it.

As part of an international campaign to fight violence against women, the committee is hosting a benefit production of *The Vagina Monologues*, co-directed by Stephen Liley and Learn Hubick at the Westbury Theatre Mar 3 and 4.

With a portion of the funds going to two local anti-violence organizations—the Prostitution Awareness and Action Foundation of Edmonton and the War Rape Group—the committee hopes to open a few eyes.

"There are things [in Alberta] that aren't getting talked about," says Laura Cunningham, chair of the committee. "I hope that people see the play as something they can take to heart and that they get a lot out of it. I hope people bring it to their kitchen table."

Cunningham sees *The Vagina Monologues* as a supportive place for all women, but especially for those who are in harmful situations.

**FOR THE UNINITIATED**, Eve Ensler's play, which began as a one-woman show, is a series of stories about the word, and the body part it represents, that is too often mumbled in polite company. Ensler's tales range from hilarious to heartbreaking, as they discuss everything from the euphemisms women use for vagina to genital mutilation.

The Westbury performances are part of the international V-Day campaign that takes place in more than 2,500 cities worldwide every year from Feb 1 to Women's Day on Mar 8. Started by Ensler in 1998, the V-day campaigns have gone on to raise over \$30 million for women's charities in the last seven years. The V-Day movement is represented in over 76 countries on all continents, and in cities all over North America. ▼





# Lorne Elliott retires radio show to go *Madly Off* in own direction

## AND FORT SASKATCHEWAN PLAYS HOST TO THE SECOND-LAST TAPING

CAROLYN NIKODYM / carolyn@vuweekly.com

As far as underrated Canadian celebrities go, Lorne Elliott should probably rank right up there near the top of anybody's list.

There's simply no mistaking the half-heartedly tamed afro, the miniature guitar and the flexible face—even if he has spent most of the last decade, professionally, on the radio.

Which leads you to wonder why, if he's got such a visual presence, he's shied away from TV and films. I mean, he hasn't even earned a spot on IMDB.com. Sure he's been on *Just For Laughs* repeats, but his 10-year run as comedian-host of CBC Radio's *Madly Off in All Directions* has kept him on stage in front of a live audience.

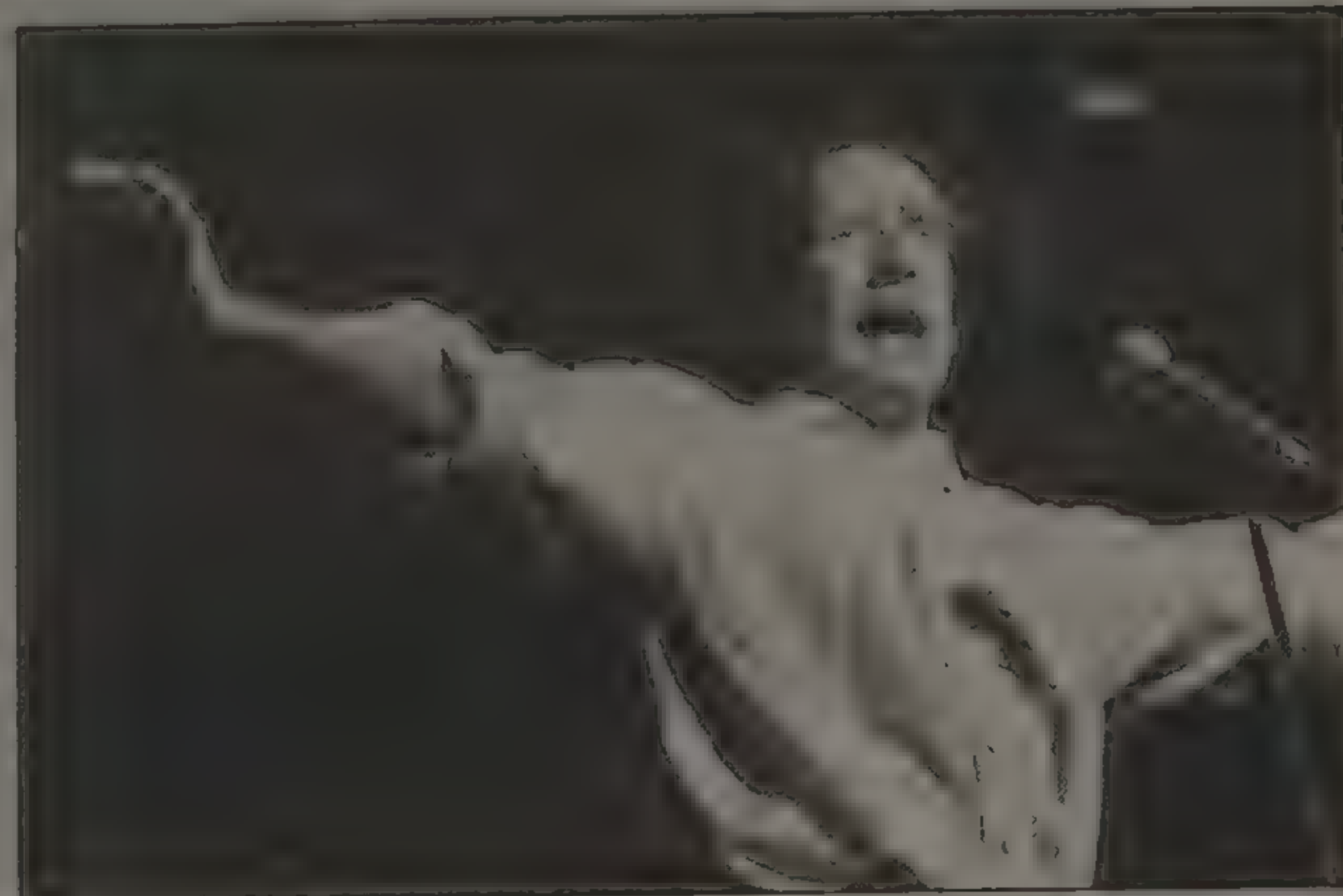
"The culture of television is not producing very much that's good," Elliott says from a car somewhere on the road to between stand-up gigs in Ottawa and Peterborough, Ont. "That's changed a bit since we started the show. But those doors were open to us in radio, so we took them. Radio, you're working with words. It's easier to control, I guess.

"There's advantages to both mediums," he adds.

NOW, IF ELLIOTT didn't seem like such an earnest man, you might think he's being careful with his words because he'll soon be scouting for work. *Madly Off* will, after all, be relegated to the CBC archives later this year.

Although he's evasive about what comes next—all he'll divulge is that some of his plays are being produced on the east coast—there's no doubt that he'll continue to find a way to be on stage.

And with a live taping of the second-last show in Fort Saskatchewan



PREVIEW

**MADLY OFF IN ALL DIRECTIONS**

HOSTED BY LORNE ELLIOTT  
SUSAN CARTER, HOWIE MILLER, KERRY UNGER,  
TERRI MASON, THREE DEAD TROLLS IN A BAGGIE,  
TODD BUTLER, MIKE FORD  
DOW CENTENNIAL CENTRE, FORT SASK, \$25

several years ago when Elliott had a year-long sabbatical, and Three Dead Trolls in a Baggie.

"I love the Trolls—they're constantly coming up with new and inspired stuff," Elliott says. "You just try and stack the deck as much in your favour—not just because it's in your favour, but because it will be the best chance of giving the audience a great show."

And for Elliott, that's what it's all about—finding ways to make everyone, no matter what age, giggle. While the occasional profanity does cross his lips, and he readily agrees that the curse-laden early days of Richard Pryor are hilarious, he finds plenty of humour without it.

"I did [use profanity] when I was younger," he says "It doesn't really work for me. And also, I never really felt great about it. I always say, 'people laugh, but they don't respect you in the morning.'"

on Mar 4, the grand send-off in St John's, Newfoundland at the end of the month and the stand-up tour he's currently on, he's been keeping busy.

But, then, the 53-year-old is hardly an opportunistic Mr Showbiz. No, his talents lies in being downright silly, finding the funny in the everyday and then delivering a witty little ditty with his child-sized guitar.

It also lies in drumming up some national talent to play on stage with him. In Fort Saskatchewan, he'll be flanked by several local comedians—Todd Butler, who took over *Madly Off*



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**MAR 9**





# What a long, strange trip it's been

FROM SOUTH AMERICA TO TIBET, WILLIAM JANS'S MULTI-MEDIA TRAVEL TALKS ENCOURAGE VICARIOUS VACATIONING

SHEENA ROSSITER / sheena@vueweekly.com

Back in the late '80s, William Jans was diagnosed with the most chronic illness, an illness that makes it impossible for him to settle down into a regular life. It happened after he took up an offer to travel to India and Nepal with his friend. He caught the travel bug.

These days, when not out travelling, Jans is, well, travelling, sharing stories and enthusiasm with his multi-media interactive travel talks. Now on his third national tour, the Vancouver resident will bring Edmonton audiences

PREVIEW

MAR 4, MAR 8  
**SOLO IN SOUTH AMERICA,  
TREKKING IN TIBET**  
WILLIAM JANS  
ROYAL ALBERTA MUSEUM, \$20

along to South America and Asia.

**Solo in South America** (Mar 4) follows Jans's experience of travelling in Bolivia, trekking to the infamous ancient Incan ruin Macchu Picchu and visits to the Amazon and the Galapagos islands. And **Trekking in Tibet** (Mar 8) sees him venture 6 500 metres

up Mount Everest as well as spend time in Laos, Southern China and Tibet

"It's the passion that keeps me going," Jans says. "There's nothing more fun than to say 'you'll never believed what happened!'"

**JANS HAS BEEN** documenting and showcasing his case of itchy feet for 15 years now, and he's developed something of a following on the west coast, regularly selling out his shows in Vancouver, Victoria and Nanaimo. However, he's also taken his act out of the country (to the US) and off the

continent (to Australia)

But it's not just about him; running from silly to sublime, Jans says that his live shows are meant to spark the imaginations of armchair and seasoned travellers of all ages

Encouraging audience participation, Jans hosts a worldly version of dress-up, asks for volunteers to sample unusual types of alcohol and teaches people how to learn English—as taught in Spanish. He also likes to share some of the wisdom he's learned on the road.

"I love to teach the audience some

crazy phrases," states Jans. Not many people learn the Spanish version of 'No, I'm sorry I won't dance with you. You're creepy.'

And while his tales can border on the bizarre ("I once stayed with head-hunters in Borneo," he says. "They were really nice."); Jans travels with an open mind and with a philosophy he learned when he first set out into the world

"Bad roads bring good people, good roads bring all people," he says. "The worse the roads, the neater the people I meet." ▽

# Armed with a six-shooter and a sense of humour, Johnny Guitar strums up side-splitting laughter

SONYA SOLO / sonya@vueweekly.com

From the moment Johnny Guitar (Jon Manning) saunters towards the bar in slow motion, creating that enigmatic, tension-filled moment that is the trademark of a good western, the audience is not only rolling with laughter but also completely hooked.

Welcome to the strange world of **Johnny Guitar**, a blend of western and musical that spoofs both genres while still successfully telling a moving story. It's a world the audience is easily drawn into as they lounge at the saloon-style tables that surround the performance space. But who is that mysterious man strutting so determinedly?

The stranger *par excellence* is never really a stranger, and so Johnny Guitar is not a guitar-for-hire but is, in fact, a notorious gunfighter and the ex-lover of Vienna (Kendra Connor).

Now a saloon owner, former saloon

REVUE

TO MAR 5  
**JOHNNY GUITAR**  
WRITTEN BY NICHOLAS VAN HOOGBRATEN,  
MARTIN SILVERSTEIN  
STARRING KENDRA CONNOR, JON MANNING,  
JILL POLLOCK  
LA CITÉ FRANCOPHONE, \$15 - \$18

girl Vienna hires the charismatic Mr Guitar to help protect her property against her land-grabbing enemies, Emma (Jill Pollock) and McIvors (Bryan Webb). Inevitably, the old flame is relit between Vienna and Johnny, but there is hardly any time for romance as the jealous Emma is out to destroy anyone that stands in her way.

Although Emma claims that her quest against Vienna is a holy crusade to rid the town of a "tramp," she's really moved by a secret passion, the exact nature of which is only revealed at the show's end. Suspense runs high as the action swings unexpectedly yet



seamlessly back and forth between poignant drama and goofy comedy

**JON MANNING IS** a pleasure to watch as the title character, displaying an intense Clint Eastwood-esque coolness and poise, while the over-the-top

musical numbers are a chance for the passionate side of his character to break free and elicit explosions of laughter from the audience

Kendra Connor commands the stage as easily as her pistol-packing character commands the men around

her. The supporting cast is also wonderful, with Peter Bass as the Dancin' Kid—who can't dance but tries anyway—and Jill Pollock as Emma, who fills the entire space with her driving energy

Luckily, this off-Broadway musical does not require 100 dancers, performing in an all-out pageant while the chorus of the song is repeated 20 times over. Instead, the musical numbers are short, sweet, and filled with priceless moments: the Dancin' Kid dances his way through a bank robbery, or Johnny, backed by a doo-wopping quartet, literally sings the praises of a good cigar and a cup of coffee

The most interesting thing, though, is the way the male actors are more focused on the comical aspects of their characters, while the ladies, for the most part, are more serious, getting down to business

Come to think of it, this musical could be a perfect mirror of reality ▽



# Real women have curves

AND IN GABRIELA ROSENDE'S WORK, THEY ALSO HAVE ABUNDANT STRENGTH

AGNIESZKA MATEJKO / agnieszka@vueweekly.com

After years of staring at naked women in the cavernous confines of art history classrooms, I thought that I would never, ever want to see another one again.

Because established artists like Rubens or Boucher painted them, however, an aura of reverence surrounds them. But these politely called "reclining nudes" are nothing more than bosoms and bottoms displayed like fancy pastry in a bakery window.

Not that I mean to be prudish. There's nothing wrong with nudity in art. Only, for once, I longed to see a real woman glorified up on the slide screen. I waited to no avail.

The centuries passed, styles changed, but women continued to recline in their vacant bliss. (Even by the '60s, when the ratio of female artists skyrocketed, few undertook painting the nude; it had become like power tools or cigars, relegated to the male domain.)

Imagine my surprise, then, when I was casually strolling through a shopping mall and right there between a bar and a hair salon hung a series of monumental, over-sized, powerful drawings of unabashedly nude women.

Gabriela Rosende's **Figures Alone and in Space** portrays some real women: women that could breathe, shout, think, and feel. Their massive flesh and unflinching gaze fixated me—and several other hapless shoppers—to a sudden stop.

"I HAVE TAKEN care of the gallery and have seen a lot of people who are afraid to come in," Rosende says, surprised by the intense reaction to her work. People stop to look, but Rosende's nudes intimidate many.

The Chilean-born artist depicts women that are the antithesis of cute, seductive or pretty. It's their strength that startles. Volumes of flesh drape over sheets and chairs, and the women stand unapologetically, carrying their weight with dignity.

In them, fat becomes what it was designed to be: a protective armour against the elements or a storehouse for survival. These women could withstand anything.

"Every time I look at them I see that radiance, that confidence of existing in their own flesh and skin," Rosende exclaims, continuing to explain that her message is more than skin deep, more than a "fat is beautiful" slogan. In these women, Rosende broke from hallowed tradi-



PREVIEW  
TO MAR 3  
**FIGURES ALONE  
AND IN SPACE**  
BY GABRIELA ROSENDE  
THE WORKS GALLERY IN COMMERCE PLACE

tion and idealized not women's bosoms but their inner strength.

"My issues here have to do with psychological issues," she explains, "with women who don't give themselves the credit of the strength they have in them."

**ALTHOUGH GODDESS-LIKE** fortitude is the first impression Rosende's drawings invoke, as I spent time in the gallery, something else caught my attention. It was the wisdom borne of sadness that shone through the faces in the drawings. These women seemed to have lived deeply, loved passionately, and suffered profoundly.

"I think that there is a great sadness in me that comes from the knowledge that the people that I loved experienced such horrible inhumanity," she says. While her parents left Chile when she was two years old, the realities of the torture and disappearances during the

Pinochet years were ever-present in her youth.

"I remember sitting with girls when we were six years old comparing torture methods that our fathers had experienced," she recalls. The little girls would brag, "my father was electrocuted, my father got his eye knocked out." Such conversations, the grief, the stoicism, are deeply embedded into each face Rosende now draws.

"It has affected my silent language," she says. "I think of art as a language, it is my personal diary."

"Having a huge piece of paper in front of me, being able to release things in agitated, aggressive and soft strokes. ... At times it's like shouting at the top of your lungs, at times it's like whispers."

But these emotions were to her more than a gratuitous indulgence; in the act of drawing, she discovered her own vast reservoirs of strength, a strength that she hopes viewers will discover as they look at these powerful women.

"Everyone has strength within them," Rosende concludes. "But when you doubt it, it's never going to be there when you need it." ♥

## 91. THE BOUNCE BOUNCE 36

- 1 - NE-YO - SO SICK
- 2 - CASCADA - EVERYTIME WE TOUCH
- 3 - ALL AMERICAN REJECTS - DIRTY LITTLE SECRET
- 4 - NELLY - GRILLZ
- 5 - SEAN PAUL - TEMPERATURE
- 6 - RELIENT K - WHO I AM HATES WHO I'VE BEEN
- 7 - MELISSA O'NEIL - LET IT GO
- 8 - MARY J BLIGE - BE WITHOUT YOU
- 9 - MADONNA - SORRY
- 10 - BLACK EYED PEAS - PUMP IT
- 11 - GWEN STEFANI - CRASH
- 12 - RAY - J/ FABOLOUS - ONE WISH
- 13 - JUELZ SANTANA - THERE IT GO (THE WHISTLE SONG)
- 14 - KESHIA CHANTE - RING THE ALARM
- 15 - KANYE WEST - TOUCH THE SKY
- 16 - KELLY CLARKSON - WALK AWAY
- 17 - EMINEM/ NATE DOGG - SHAKE THAT
- 18 - BEYONCE/ SLIM THUG - CHECK ON IT
- 19 - THE PUSSYCAT DOLLS - BEEP
- 20 - NICKELBACK - SAVIN ME
- 21 - THE SHOW - WATCHIN' ME
- 22 - PINK - STUPID GIRLS
- 23 - ANDRES - LOVE YOU RIGHT
- 24 - JAMIE FOXX/ LUDACRIS - UNPREDICTABLE
- 25 - MARIAH CAREY - DON'T FORGET ABOUT US
- 26 - CHRISTINA MILIAN - SAY I
- 27 - BRYAN ADAMS VS. PASCAL - RUN TO YOU
- 28 - RIHANNA - S.O.S.
- 29 - CARL HENRY - LITTLE MAMA
- 30 - T-PAIN - I'M IN LOVE WITH A DANCER
- 31 - THREE 6 MAFIA - STAY FLY
- 32 - CHRIS BROWN - YO
- 33 - M1/ KNAAN - TILL WE GET THERE
- 34 - KREESHA TURNER - BOUNCE WITH ME
- 35 - EMINEM - WHEN I'M GONE
- 36 - CHRIS BROWN - RUN IT







*Is Harrison Ford really as bland as his choice in movies?*

**FLICKS** | **THE MOVIEGOER**  
PAUL MATWYCHUK  
moviegoer@vueweekly.com

There's not much of interest in the current thriller *Firewall*, but there is one nice, protracted shot of **Harrison Ford** sitting behind the wheel of his car as he anxiously drives to work.

For the first time in the film, the camera lingers on Ford's face and invites you to take stock of the interesting folds that have appeared underneath his eyes and on either side of his mouth. It's a face with a lot of character in it, but as you watch *Firewall* go through its tedious, generic-thriller paces, you can't help but muse on how little Ford has done with it.

Voted "Star of the Century" by a group of movie exhibitors and identified as the richest actor of all time by the *Guinness World Records*, Ford never parlayed his enormous popularity and power within Hollywood into a lasting artistic legacy.

Unlike Robert Redford or Kevin Costner, he's shown no interest in directing films of his own; unlike Tom Hanks or Tom Cruise, he's never tried his hand at producing; and he's certainly never demonstrated any urge to become a risk-taking entrepreneur like George Clooney or Mel Gibson.

In an era where even Julia Roberts and Bruce Willis make a point of stretching themselves by taking roles in low-budget indies (for crying out loud, even Sylvester Stallone did *Cop Land!*), Ford has remained grimly, resolutely committed to taking increasingly interchangeable, increasingly joyless big-paycheck parts in blockbuster action pictures helmed not by artists but on time-and-under-budget company men like Richard Loncraine (*Firewall*) and Barbet Schroeder (*Stolen Summer*).

It wasn't always true, of course. Early on in his career, Ford looked like he might become a quirky character actor: in Francis Ford Coppola's *The Conversation*, he's terrific as a blandly ruthless corporate villain who's sort of a Nixonian version of the security-obsessed bank executive he plays (this time as the hero) in *Firewall*.

Some of that old edge reappeared in

CONTINUES ON PAGE 29

## This Block Party will make you wish your parents were cooler

DAVE CHAPPELLE BRINGS OUT SOME OF TODAY'S BIGGEST TALENT TO TAKE OVER A BROOKLYN STREET

JOSEF BRAUN / josef@vueweekly.com

Wherever your level of interest in either comedy or hip-hop might reside, the spirit

of warmth, humour, spontaneity and infectious propulsion that pervades *Dave Chappelle's Block Party* makes such an indelible impression you'd need to work pretty hard to have a bad time watching it.

From the opening scene of Chappelle trying to help a startled-looking oldster start his car to his hijacking of an out-of-tune piano in a Salvation Army store, winging a shaggy rendition of "Round Midnight," to his challenging an exited little kid to a sprinting contest, the film is like a series of persistent invitations to a gathering you'd be a heel to refuse.

To call this a concert film would give the wrong impression: true to its name, *Block Party* is a community event, one which brings together a lot of musicians and a lot of music-lovin' regular folks (free of charge) without any sense of hierarchy or the artificial distance of celebrity.

It happened on Sept 18, 2004 by a day care centre at a T-intersection in the middle of Brooklyn, and was put together by comic, producer and tireless host Chappelle, director Michel Gondry (*Eternal Sunshine of the Spotless Mind*) and producers Bob Yari, Mustafa Abuehija and Julie Fong—five people who, in the best possible sense, take having a good time very seriously.



THIS ROCKS



PARTY!

OPENS FRI, MAR 3

DAVE CHAPPELLE'S  
BLOCK PARTY

DIRECTED BY MICHEL GONDRY

WRITTEN BY DAVE CHAPPELLE

FEATURING CHAPPELLE, KANYE WEST,  
ERYKAH BADU, THE ROOTS, THE FUGEES

**YOU CAN TELL A LOT** about *Block Party* by looking at its line-up of artists, who, while almost entirely African-American and generally filed in the rap section of the record store, largely defy the materialistic, exclusionary and sexist clichés attached to the genre. That doesn't mean this music isn't provocative—the pair of Dead Prez numbers in the film alone inject a fierce streak of political subversion.

But what essentially links these artists to one another is how they use hip-hop to express ideas that

counter what's commonly heard on commercial radio and television.

And they express these ideas with the support of a wicked house band that supplies much depth, detail, colour and power. The Roots' Ahmir Thompson on drums, in particular, anchors the whole unit with stiletto sharp, fluid rhythms.

Performances by The Roots, Mos Def and Erykah Badu (sporting the world's biggest afro) provide particular highlights, benefiting hugely from the collective groove.

The final act of the night, however—a welcome reunion of The Fugees—seems a little stiff, with the lovely if distracted Lauren Hill arguably overworking her opening verses to "Killing Me Softly."

The star of *Block Party*—if the title didn't clue you in—is the charismatic Chappelle, who's so simultaneously good-natured and audacious he

seems able to talk just about anybody into coming to his concert. The guy even manages to lure the entire University of Ohio marching band to Brooklyn, supplying them with two giant tour buses.

A good half of *Block Party* is given over to Chappelle's often random, always friendly and inclusive encounters with people in both Dayton and Brooklyn, as well as his goofy jam sessions with an impromptu blues band, the dryly funny Mos Def playing straight-man on the mic and drum kit.

All these shenanigans are consistently fun, and being shot (on film) by Ellen Kuras (*No Direction Home: Bob Dylan*, *Neil Young: Heart of Gold*), they sparkle with elegance and irrepressible flow. *Block Party* reaches across all racial borders without sacrificing individual stance, attitude and beats that don't stop kickin'. ▼

## Four Irish Shorts show the side of the country that's hidden like a pot of gold

BRIAN GIBSON / brian@vueweekly.com

Ireland has gone from the land of the Troubles to that European economic powerhouse, the Celtic Tiger. But two of the **Four Irish Shorts** from the emerald-green isle that Metro Cinema is showing this weekend (as part of the Irish Film Festival) bring us an Ireland beyond the tourist brochures and economic-growth reports



THIS IS OK

SHORTS

SAT, MAR 4 (7 PM)

FOUR IRISH SHORTS

VARIOUS DIRECTORS  
METRO CINEMA, \$8

In their focus on the mundane fates and fortunes of working-class folk still scraping by, both shorts are sweet, whimsical looks at people reconnecting with their traditions and identity.

Tim Loane's *Dance, Lexie, Dance*

(written by Dave Duggan) is a 1996 story of young Laura's (Kimberley McConkey) sudden, *Riverdance*-inspired wish to be an Irish dancer.

Her father, Lexie (B J Hogg), reluctantly encourages her. The material here is familiar kid-has-grand-dream stuff, but it's elevated by Hogg's thawing of the awkward, working-class father's wariness (especially during the inevitable dance-show climax).

The film generally skimps on the

saccharine, however, and even slips in a touch of bitter. And there are some quietly comic scenes: Laura dancing in her puppy slippers; Laura practicing at the bus stop in a queue of haggard, sleep-befuddled adults.

Ultimately, *Dance, Lexie, Dance* traces the effort to embrace folk tradition within an Ireland that is exporting a commercial distortion of its culture

CONTINUES PAGE 30



# A picture is worth a thousand words, especially if you know how to edit it

BRIAN GIBSON / [brian@vueweekly.com](mailto:brian@vueweekly.com)

**M**ike Hill, Dan Hanley, Claire Simpson, Hughes Winborne, Michael Kahn, Michael McCusker. Recognize these Oscar nominees?

You don't, and that's because they're all in the running for Film Editing, a category not too many people will be paying attention to at Hollywood's glitzyfest this weekend, where the most-hyped statuettes go to the statuesque stars.

But as Alex Shuper's *Edge Codes* demonstrates, it's editing that makes a film. This engrossing survey of the basic workings behind cinema's art offers a slew of crucial cuts as examples—although a better cut of Shuper's film itself should see it widen its predominantly North American perspective and zoom in on the mundane details of the editing process.

Academics explain that even the earliest film footage involved edits, with directors Edwin S. Porter (*The Great Train Robbery*), and DW Griffith (*Birth of a Nation*) a few decades later realizing that a scene was a "series of shots geared towards a particular dramatic impact."

American filmmakers developed an

DOCUMENTARY

THURS. MAR 2 (8 PM)

**EDGE CODES**

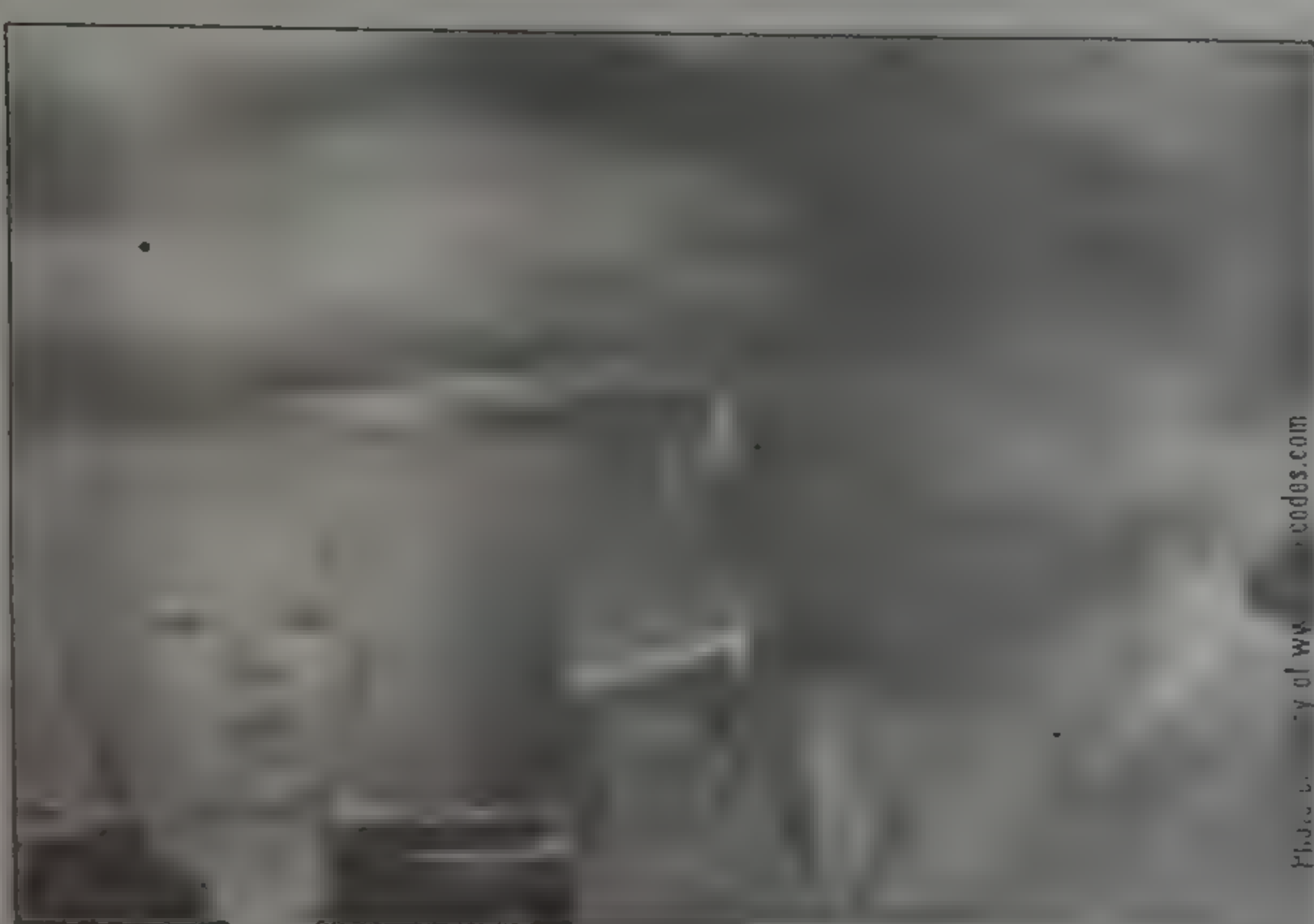
DIRECTED BY ALEX SHUPER

WRITTEN BY PHILLIP DANIELS, ALEX SHUPER  
FEATURING NORMAN JEWISON, GEORGE LUCAS,  
MICHAEL ONDAATJE  
METRO CINEMA, \$8

"invisible editing" approach which dominates Hollywood today, where the celluloid illusion doesn't call attention to itself and it's the entertaining product that matters, not the artistic process of building a film.

Soviet filmmakers, led by Vsevolod Pudovkin, Sergei M. Eisenstein, and others, had struck off on a different course in the 1920s, using the stark montage. They created meaning through cutting between and juxtaposing images, while films were self-referential and obviously mediated by the camera (as in Dziga Vertov's *The Man With Movie Camera*). Thirty years later, riding Godard's *Breathless*, the French New Wave hit cinemas with its films' jump cuts and jagged, raw immediacy.

**SHUPER VIVIDLY ILLUSTRATES** the language of film editing by inseting clips of his interview subjects—from direc-



tor Norman Jewison to *The Limey* editor Sarah Flack—into the metafilmic, enter-the-screen moment in Buster Keaton's *Sherlock Jr.*, while using another camera to reveal the lights, camera and inaction around the interview, or by putting up split screens to show an editor alongside the movie scene he or she is commenting on.

There's still a glossy, snappy feel to Shuper's too-short film, however, which masks the daily grind of editing

with a glamorous veneer. Shuper never really shows us the painstaking tedium and the many decisions of the editor stuck in a backroom, rearranging a film. How does an editor discuss cuts with a director? What are the main factors in cutting a scene and how, technically, is a scene recut?

And the film's North American slant raises other questions. What about the new ease of DIY editing? What about contemporary foreign filmmak-

ers' use of editing or long takes, as in the Japanese film aesthetic? (And for a superb Euro example of how, to revise McLuhan, the editing is the message see Michel Haneke's coming *Caché*.)

*Edge Codes* offers an interesting speculation on viewers as interactive editors, but the American interviewees (particularly George Lucas and *The Sixth Sense* editor Andrew Mondshein seem increasingly admiring of new technology, while European editor Mathilde Bonnefoy (*Run Lola Run*) is the sole voice of opposition, seeing editing, always, as at the service of the overall story or the director's vision.

Shuper's film closes with an apt warning about the deviousness of editing images for emotional effect, from *The Triumph of the Will* (a propagandistic 1935 documentary about Hitler) to scored footage of 9/11. However, its final maxim—"History is no longer written. It is edited."—is banal. All art is edited and all "truths" are selectively told.

But *Edge Codes* does go some way in revealing the process behind the cinematic product, the parts that make up the spooled package. The rest is up to you—next time you watch a film, use a critic's editorial eye and see beyond the surface. ▽

## Oscar, schmoscar—Paul Haggis's *Crash* is as obvious as a head-on with a tractor-trailer

MOVIES

**HERESY!**

JOSEF BRAUN  
[josef@vueweekly.com](mailto:josef@vueweekly.com)

In *Heresy!*, Vue Weekly invites its film critics to either champion a film that everyone else regards as trash, or to trash a film that everyone else regards as art.

If the cynical dictum that whichever movie sports the highest number of phoney moments always wins the Oscar held unerringly true, then this year's ceremony would undoubtedly offer a clean sweep for Paul Haggis's *Crash*, nominated in a number of prestigious categories, including Best Picture, Director and Original Screenplay.

I can think of no other recent picture and screenplay this widely celebrated that hinges so completely on absurd chains of coincidences and didactically driven, artificial moments that so nakedly serve the mechanics of plot—and one that is grossly overworked and finally made leaden by the constant reiteration of theme.

(As critic David Edelstein memorably put it, *Crash* is a movie poisoned by "a

toxic cloud of dramaturgical pixie dust.")

For that matter, I can't think of another movie that begins with a character actually coming out and telling the audience what the movie's about in the first scene: in a city like LA, Don Cheadle's cop tells us, perhaps "we crash just so we can feel something."

Never mind that that's one of the central themes of another, well-known, far more daring and complex film with the same name. Haggis's act of authorial ventriloquism, while punched through with as much sincerity as the talented Cheadle can muster, should be hailed as a textbook example of how to talk down to your audience and keep them from thinking for themselves.

**AND BOY, RACISM** is destructive, the would-be enlightening *Crash* instructs us, and it's everywhere, corrupting the souls of almost everyone.

Yet if racism's so pervasive, why do we need such risible contrivances to reveal it? In scene after scene, the gears of artifice spin at full throttle, ensuring that *Crash* represents and distributes guilt to each race, class and gender, bumping them up against each other.

But *Crash*, at its deepest, also wants us to know that people are good and bad.

What a revelation.

Matt Dillon's crude, amoral, racist cop can also valiantly throw his heart into saving a black woman's life after having just molested her the previous night. Not only that, the guy holds his father's hand while he tries to pee.

These aren't shades\*but mere contrasts, shoved clumsily into the same character, and when not exhibiting these forced contrasts, the characters in *Crash* enjoy no further development.

In Haggis's efforts to be economical, the characters are never allowed to behave spontaneously or develop independently—they only have time to exhibit Haggis's point.

Mark Isham's pseudo-ethereal synth score also doesn't help, underlying the boldest scenes with a drab, New-Agey shimmer (dashing any hopes that the film's most sentimental contrivance—the little girl, the stuffed animal, the gun—might actually work as either realism or opera).

But Isham's contribution is just the icing on this saccharine cake, one spoiled by self-congratulatory message-mongering and only made at all palatable by a cast of fine actors obviously starving for what serves as a meaty role in today's Hollywood. ▽

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## Ford's a lazy action hero

CONTINUED FROM PAGE 26

*The Mosquito Coast*, the rare post-stardom film in which Ford risked alienating the audience, playing a misanthrope who hates dealing with the world so much that he'd rather pack it all up and go live in the jungle. I suspect this role is the one that most accurately reflects Ford's real-life personality—the famously grumpy interviewee living in isolation on his Wyoming ranch.

But *The Mosquito Coast's* poor box-office take (and its failure to earn him an Oscar nomination) seems to have spooked Ford and marked a turning point in his career: he'd never make a film that ambitious again. Like Han Solo and Indiana Jones, Ford is a hero with a lazy streak, and he began actively retreating from any part that promised to challenge him as an actor, turning down the lead role in *Schindler's List* and abruptly excusing



himself from the Michael Douglas part in Steven Soderbergh's *Traffic*.

Ford can't possibly be happy making movies like *Hollywood Homicide* or *Random Hearts*, but he's got to stop running away from the provocative projects that might still restore his reputation. Harrison Ford could have been an artist; instead, he's turned into the Fugitive. ▼

## When Neptune's daughter splashes in, the little mermaid's almost grown up

IT'S NO AWARDS PICK, BUT *AQUAMARINE* TELLS A CHARMING TWEEN STORY

WILLOW SHARPE / willow@vuwweekly.com

As the opening credits and music for *Aquamarine* started, I felt a sense of déjà vu. It reminded me, for those first few moments, of *Summer Rental*. Remember that '80s gem with John Candy where his character, Jack Chester, rents a so-so beachfront vacation home for himself and his family for the summer?

The camera panned over what looked like the same home that the Chester family stayed in, and the '80s theme continued throughout, with similar clothes, music and hair. However, though that dilapidated beachfront is still in the picture, the mermaid in the club pool took the film in another direction.

Two young best friends, Hailey (Joanna "JoJo" Levesque) and Claire (Emma Roberts), who are about to be parted at summer's end, discover the mermaid Aquamarine blown ashore and into their lives.

Aquamarine (Sara Paxton) is looking for love and needs to prove it even exists to her Dad "back home," so she enlists the help of Hailey and Claire to help her win the heart of hunky local lifeguard Raymond (Jake McDorman) by promising to grant them a wish.

RELATIVE NEWCOMER ELIZABETH Allen directs competently if not remarkably. The screenplay is based on the book of the same name and written by Alice Hoffman, whose last book, *Practical Magic*, was also made into a movie in 1998 starring Nicole Kidman and Sandra Bullock. And that sisterhood sentiment in her work continues



TWEENIE

OPENS FRI, MAR 3  
**AQUAMARINE**  
DIRECTED BY ELIZABETH ALLEN  
WRITTEN BY JOHN QUAINANCE,  
JESSICA WINTERGARDEN  
STARRING EMMA ROBERTS, SARA PAXTON,  
JOANNA "JOJO" LEVESQUE

this time around as well.

Paxton's Aqua is sweet and believable as a naïve fish out of water. She brings a Reese Witherspoon-esque quality to the screen, making charming work of her dialogue. In the scenes between her and McDorman, the chemistry is obvious, and there's that first-crush sense of excitement and happiness.

Unfortunately, the relationship between the two best friends isn't quite as believable. Levesque's Hailey comes of a bit too mature to be interested in Roberts's clingy, wimpy, pho-

bic Claire.

The lack of guile that Paxton brings to Aqua, and her easy-to-love persona, however, brings out the best in the girls and smooths out those rough edges that, in the beginning, are hard to watch.

Apparently, Jessica Simpson was up for the titular role, but declined because of scheduling conflicts. But Paxton brings a sense of innocence to Aqua that Jessica could never have pulled off anyway.

*Aquamarine* is a charming movie—if a little clichéd. Figuring I'd get a young take on it, I'd brought my niece, who's seen her fair share of tween flicks, and she called it "cute." That pretty much sums it up.

This little beach escape is a trip back in time to days of first crushes and first heartaches, and there's even an appearance by Weezer. Not a bad way to spend a couple hours. ▼

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BEST ACTOR • PHILIP SEYMOUR HOFFMAN

**WINNER BAFTA AWARD**  
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—Christa Buzsaki

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## Well-shot documentary on conflict and landmines is, well, *Disarming*

CAROLYN NIKODYM / carolyn@vuweekly.com

Finding out that Afghanistan's biggest industry is the manufacture of prosthetic legs shouldn't be all that surprising. The country has been, after all, embroiled in conflict, on and off, at least since the Soviet invasion in 1979 and, as such, is riddled with landmines

This fact is, however, unnerving. As documentarians Mary Wareham and Brian Lui point out in their documentary *Disarm*, landmines are cheap and easy to make, and they're effective as protection—but they also terrorize civilian populations because they remain effective long, sometimes decades, after the conflict is over.

*Disarm* is an effective bit of filmmaking. Taking us on a journey from Afghanistan to Bosnia and from

DOCUMENTARY

THU, MAR 2 (7 PM)  
**DISARM**  
DIRECTED BY MARY WAREHAM, BRIAN LUI  
STANLEY A. MILNER LIBRARY, \$8

Colombia and the Burmese/Thai border, Wareham and Lui allow the scenes and their subjects to speak for themselves.

Survivors and the daring folk who look for landmines to disarm them are juxtaposed against champions of their use to great effect.

THEY ALSO FEATURE extensive footage of American activist Jody Williams, winner of the 1997 Nobel Peace for

her work at the eradication of landmines. And the woman is a revelation.

Leading the charge with the NGO International Treaty to Ban Landmines, Williams succeeded in getting many countries to sign the Ottawa Treaty in 1997.

Tellingly though, some of the biggest users of anti-personnel landmines—the US, Russia, India—have refused to sign the treaty, with the US saying that they'd only stop using the longer-lasting mines by 2010.

Although facts like these add meat to Wareham and Lui's argument, it is the way they frame their subjects with the camera—like watching a legless man, the shot taken from underneath a car, beg while sitting in the middle of traffic—that offers the most compelling aspect to their dissertation on the nature of weapons and conflict. ▼



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# Live Fast reveals the tragic beauty in making *Rebel Without a Cause*

JOSEF BRAUN / josef@vancouverweekly.com

If the tremendous endurance of Nicholas Ray's *Rebel Without a Cause* could be attributed to any single element, it wouldn't be the ubiquitous iconography: as strong as our memory of the cock-eyed eternal youth James Dean in that red jacket might be, it's only the film's persuasive surface.

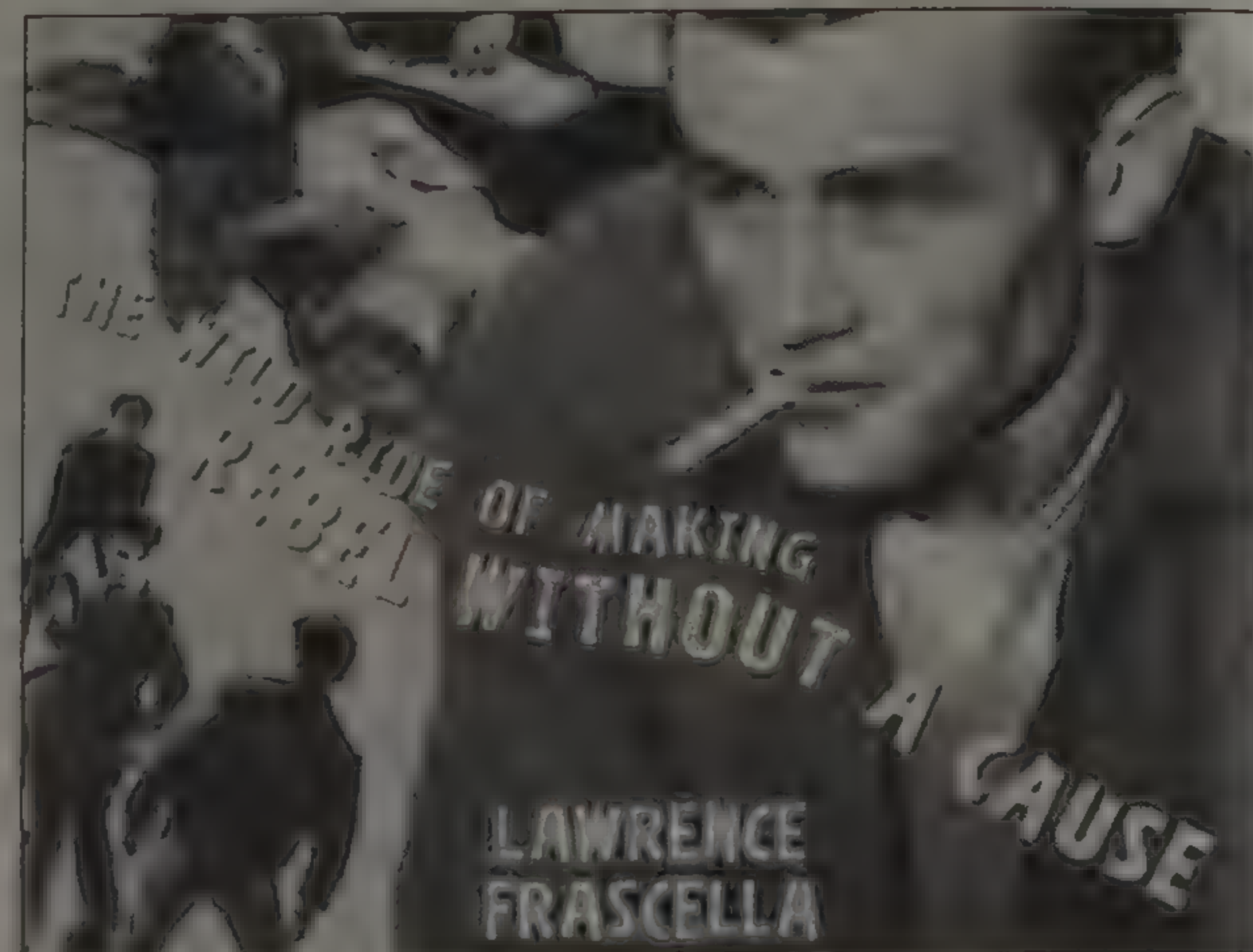
What actually sustains the resonance of *Rebel*, more than 50 years on, is its singular cinematic poetry, a poetry deeply faithful to the turmoil of youth and its compulsions toward self-actualization through violence and sexual questioning.

Many films have since explored these themes far more explicitly and exhaustively, but none so achingly and with such force through the use of colour, metaphor, condensation and gesture.

While more a work of historical/sociological research than one of artistic analysis, Lawrence Frascella and Al Weisel's *Live Fast, Die Young: The Wild Ride of Making Rebel Without a Cause* is written with this poetry very much front and centre at all times.

RESEARCHED WITH unprecedented attention to detail and fleshed out with interviews with the surviving cast and crew, the book carefully guides us through conception, production, response and legacy with a particular combination of carefully filtered gossip and due reverence that feels characteristic of the authors' backgrounds of writing for publications like *Premiere*, *Us* and *Entertainment Weekly*.

But it also probes deep enough into the film's psychic origins, bold ambitions and colourful personalities to speak volumes about the way that



**BOOK** BY LAWRENCE FRASCELLA, AL WEISEL  
**LIVE FAST, DIE YOUNG:  
THE WILD RIDE OF MAKING  
REBEL WITHOUT A CAUSE**  
SIMON & SCHUSTER, \$34.50

lives, particularly Ray's relationship with his estranged son, who at 13 was caught sleeping with his stepmother.

Then there was the fact that teenage Natalie Wood's onscreen transgressions were informed by her own wild behaviour, especially by her affairs with not only co-star Dennis Hopper, but her 43-year-old director.

And the poignancy Sal Mineo brought to Plato, the movies' first gay teenager, emerged from Mineo's own frustrated struggle with sexual identity and traumatic encounters with lecherous adults.

It all sounds quite tawdry, but Frascella and Weisel don't get bogged down by this. They weave all these tales purposefully into the elaborate story of what drove this film, unearthing the labyrinthine connections between all that went into *Rebel* with the cultural explosion it set off, one whose ripples can still be felt. ▀

film can engage in an active, provocative dialogue with the pervading culture.

*Rebel* spoke about its time by pushing up against the limits of what that time would tolerate. But the scandalous content of *Rebel*, of course, paled in comparison to its off-screen genesis.

The film's gang was modelled after real, more-violent gangs whose members were either cast in the film or used as consultants.

Meanwhile, *Rebel*'s parent-child conflicts were given such urgency by Ray and Dean's own troubled family

## They're magically short-licious

EXCLUSIVELY FROM PAGE 29

**FINBAR LEBOWITZ** (written and directed by Rona Mark) begins with the innocent, smiling Finbar (David McCarton) washing the grime off dishes as a faint halo of light strikes his brow through the kitchen window.

In the hilarious opening tableau, which seems like a dour Whistler painting muddled with a Brueghel portrait of earthy peasants, Finbar's unblinking mother sits in weary silence as her family squabbles and swears around her.

Unfortunately, *Finbar Lebowitz* can't quite sustain this comic tone as it clashes the figure of the working-class Dubliner with the stereotype of the bookish Jew.

Finbar's Juliet is Leah Abramsky, a bespectacled student from New York who's working at a relative's bookstore in the Irish capital while study-

ing the similarities between Ireland's and Israel's political situations.

Blunt and self-absorbed, she seems uninterested in Finbar's faltering advances—at one point breaking off a conversation with, "I hate it when I cough and my tampon shifts," and going to the bathroom—but Finbar decides he'll convert her by converting himself.

From studying the Torah to defying his wide-eyed, panicky priest's plea to return to the fold, Finbar's romantic crusade seems trouble-free until it hits an unexpected wall.

McCarton is a delight as the young naïf among coarse, crass buddies who think the surest way to a woman's heart is with a pint and a grin.

And *Finbar Lebowitz* moves beyond its simplistic, "you can't be something you're not" premise, using a cultural collision to explore Finbar's own struggles with identity and acceptance in his working-class world. ▀

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**EDGE CODES: THE ART OF MOTION PICTURE EDITING**

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For more information, call 425-9212, or log on to [www.metrocinema.org](http://www.metrocinema.org)  
Metro operates with the support of:

Canada Council for the Arts / Conseil des Arts du Canada / Alberta Foundation for the Arts



**16 BLOCKS** Bruce Willis, Mos Def and David Morse star in *Timeline* director Richard Donner's action film about a cop who runs into trouble taking a witness to court because of those who don't want the witness to arrive.

**AQUAMARINE** Emma Roberts, Sara Paxton and Jake McDorman star in *EyeBall* Eddie director Elizabeth Allen's comedy about two teenage girls who discover a mermaid in a swimming pool. Read Willow Sharpe's review on page 28.

**BUDAWANNY** Donal McCann, Maggie Fegan and Peadar Lamb star in *The Bishop's Story* director Bob Quinn's film about an a priest who gets his housekeeper pregnant, then must face his congregation and his cardinal. ZEIDLER HALL, THE CITADEL; SUN, MAR 5 (7 PM)

**DAVE CHAPPELLE'S BLOCK PARTY** Mos Def, Lauryn Hill and Talib Kweli appear in *Eternal Sunshine of the Spotless Mind* director Michel Gondry's documentary about a Brooklyn block party hosted by comedian Chappelle. Read Josef Braun's review on page 26.

**DEAD BODIES** Andrew Scott, Kelly Reilly and Darren Healy star in *Cinegael Paradiso* director Robert Quinn's film about a man who discovers a corpse while dumping the body of his own ex-girlfriend. ZEIDLER HALL, THE CITADEL; SAT, MAR 4 (9 PM)

**DISARM** A documentary by Mary Wareham and Brian Liu that investigates the challenges to the achievement of a landmine-free world by looking at weapons systems and the way war is waged. Read Carolyn Nikodym's review on page 28. STANLEY A MILNER LIBRARY; THU, MAR 2 (7 PM)

**EDGE CODES** George Lucas, Norman Jewison and Michael Ondaatje appear in *The Last Mogul: The Life and Times of Lew Wasserman* director Alex Shuper's documentary journey through the history of movie editing. Read Brian Gibson's review on page 27. ZEIDLER HALL, THE CITADEL; THU, MAR 2 (8 PM)

**FOUR IRISH SHORTS** A program that features work by directors Rona Mark, Lucy Blakstad, Simon Fitzmaurice and Tim Loane. Read Brian Gibson's review on page 26. ZEIDLER HALL, THE CITADEL; SAT, MAR 4 (7 PM)

**JAMES JOYCE'S WOMEN** Fionnula Flanagan, Chris O'Neill and James E O'Grady star in *Initiation* director Michael Pearce's film based on some of Joyce's most controversial passages, using the depiction of three fictional women in his life, as well as three real ones. ZEIDLER HALL, THE CITADEL; SUN, MAR 5 (9 PM)

**LOVE IS A MANY-SPLENDORED THING** William Holden, Jennifer Jones and Torin Thatcher star in Henry King's drama about an American war correspondent and a Eurasian doctor who fall in love in Hong Kong at a time when interracial relationships were shunned. ROYAL ALBERTA MUSEUM; MON, MAR 6 (8 PM)

**MICKEYBO & ME** John Joe McNeill, Niall Wright and Julie Walters star in Cluck director Terry Loane's coming-of-age film about two Irish boys who identify with their Wild West heroes and run away to Australia. ZEIDLER HALL; THE CITADEL; FRI, MAR 3 (8 PM)

## FILM LISTINGS

FRI, MARCH 3-THU, MARCH 9, 2006

All showtimes are subject to change at any time. Please contact theatre for confirmation.

## CHABA THEATRE-JASPER

6094 Connaught Dr. Jasper, 852-4749

**FIREWALL** (14A, DTS Digital) Fri Sat 7:00 9:00 Sat Sun 1:30 Sun-Thu 8:00

**CURIOUS GEORGE** (G) Fri Sat 7:00 Sat Sun 1:30

**WHEN A STRANGER CALLS** (14A, frightening scenes) Fri Sat 9:00 Sun-Thu 8:00

## CINEMA AT THE CENTRE/MPB FILM CLUB

Stanley A. Milner Library Theatre, 7 St. Winston Churchill Square 496-7070

**CAROL'S JOURNEY** (14A) Wed 7:00

## CINEMA CITY: 12/MOVIES 12

Cinema 12: 3633-99 St. 463-5481

**FUN WITH DICK AND JANE** (PG, not recommended for young children) Fri-Sun 11:30 Daily 2:10 4:25 7:25 9:35 Fri Sat late show 11:45

**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sat 11:00 2:35 7:00 Sun-Thu 1:00 3:58 8:15 Fri Sat late show 10:40

**TRISTAN AND ISOLDE** (14A) Fri-Sun 11:10 Daily 1:50 4:20 6:55 9:40 Fri Sat late show 12:05

**CHEAPER BY THE DOZEN 2** (G) Fri-Sun 11:20 Daily 1:30 4:05 7:05 9:20 Fri Sat late show 11:30 Kids Cabin Fever: Thu 1:25

**THE NEW WORLD** (PG, violence) Fri Sat Sun 10:45 Daily 1:20 4:00 6:50 9:35 Fri Sat late show 12:05

**HOSTEL** (18A, explicit violence, disturbing content, sexual content, DTS Digital) Fri Sat Sun 11:05 Daily 1:25 3:55 7:40 9:45 Fri Sat late show 12:00

**THE RINGER** (PG, crude content) Fri Sat Sun 11:25 Daily 1:55 4:40 7:10 9:25 Fri Sat late show 11:40

**PRIDE AND PREJUDICE** (G) Fri Sat Sun 11:05 Daily 1:45 4:30 7:20 9:55 Fri Sat late show 12:20

**HARRY POTTER AND THE GOBLET OF FIRE: THE IMAX EXPERIENCE** (PG, frightening scenes, not recommended for young children) Daily 1:05 4:15 7:30 Fri Sat late show 10:45

**THE FAMILY STONE** (PG) Fri Sat Sun 11:15 Daily 1:35 4:35 7:35 9:50 Fri Sat late show 12:05

**LAST HOLIDAY** (PG) Fri Sat Sun 11:10 Daily 1:40 4:10 7:00 9:30 Fri Sat late show 12:15

**CHICKEN LITTLE** (G) Fri Sat Sun 11:45 Daily 2:15 4:45 7:15 9:15 Fri Sat late show 11:35

Movies 12: 130 Ave 50 St. 472-9779

**FUN WITH DICK AND JANE** (PG, not recommended for young children) Fri-Sun 11:15 Daily 1:40 4:45 7:20 9:50 Fri Sat late show 12:00

**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sat 11:00 2:30 7:00 Sun-Thu 1:00 4:35 8:15 Fri Sat late show 10:45

**TRISTAN AND ISOLDE** (14A) Fri-Sun 10:55 Daily 1:25 4:25 7:05 9:45 Fri Sat late show 10:45

**CHEAPER BY THE DOZEN 2** (G) Fri-Sun 11:30 Daily 1:50 4:40 7:10 9:30 Fri Sat late show 11:30 Kids Cabin Fever: Thu 1:50

**THE NEW WORLD** (PG, violence, DTS Digital) Fri-Sun 10:45 Daily 1:20 4:05 6:50 9:35 Fri Sat late show 12:05

**HOSTEL** (18A, explicit violence, disturbing content, sexual content, DTS Digital) Fri-Sun 11:20 Daily 1:30 4:30 7:45 10:05 Fri Sat late show 12:20

**THE RINGER** (PG, crude content) Fri-Sun 11:05 Daily 1:55 4:50 7:35 10:00 Fri Sat late show 12:15

**PRIDE AND PREJUDICE** (G) Daily 4:10 7:10

**HARRY POTTER AND THE GOBLET OF FIRE: THE IMAX EXPERIENCE** (PG, frightening scenes, not recommended for young children) Fri Sat 1:00 4:10 7:25 10:35 Sun-Thu 1:15 4:30 7:40

**LAST HOLIDAY** (PG) Fri-Sun 11:25 Daily 1:45 4:15 7:30 9:55 Fri Sat late show 12:20

**CHICKEN LITTLE** (G) Fri-Sun 11:10 Daily 1:10 3:10 5:05 7:15 9:15 Fri Sat late show 11:20

**JUST FRIENDS** (14A) Fri-Sun 11:00 Daily 2:00 10:10 Fri Sat late show 12:10

**YOURS, MINE AND OURS** (G) Fri-Sun 11:35 Daily 2:05 4:45 7:25 9:20 Fri Sat late show 11:25

## CITY CENTRE

10200-102 Ave 421-7020

**BROKEBACK MOUNTAIN** (14A, mature themes, sexual content, DTS Digital) Daily 12:30 3:30 6:40 9:45

**THE MATADOR** (14A, coarse language, sexual content, Dolby Stereo Digital) Daily 12:00 2:20 4:40 7:40

**WALK THE LINE** (PG, mature theme, not recommended for young children, DTS Digital) Daily 12:25 3:25 6:30 9:25

**THE PINK PANTHER** (PG, DTS Digital) Daily 12:20 2:40 5:00 7:15 9:35

**FIREWALL** (14A, DTS Digital) Daily 12:50 3:50 7:00

**FREEDOMLAND** (14A, coarse language, mature themes, DTS Digital) Daily 10:00

**RUNNING SCARED** (18A, disturbing scenes, brutal violence, coarse language throughout, DTS Digital) Fri-Sun-Wed 12:40 3:40 6:50 9:50 Sat-Thu 12:40 3:40 9:50

**MADEA'S FAMILY REUNION** (PG, mature theme, DTS Digital) Daily 9:40

**ULTRAVIOLET** (14A, DTS Digital) Daily 12:10 2:30 4:50 7:10 9:30

**16 BLOCKS** (14A, Dolby Stereo Digital) Daily 1:00 4:10 7:30 10:10

**DAVE CHAPPELLE'S BLOCK PARTY** (14A, coarse language, Dolby Stereo Digital) Daily 1:10 4:00 7:25 10:05

## CLAREVIEW

4211-138 Ave. 472-7600

**CURIOUS GEORGE** (G) Fri-Sun 12:40 2:45 4:50 6:50 Mon-Thu 4:50 6:50

**FIREWALL** (14A) Daily 9:30

**RUNNING SCARED** (18A, disturbing scenes, brutal violence, coarse language throughout) Fri-Sun 1:50 4:40 7:20 9:50 Mon-Thu 4:40 7:20 9:50

**DOOGAL** (G) Fri-Sun 2:00 4:30 Mon-Thu 4:30

**FREEDOMLAND** (14A, coarse language, mature themes) Daily 6:30 9:00

**WALK THE LINE** (PG, mature theme, not recommended for young children) Daily 6:40 9:35

**THE PINK PANTHER** (PG) Fri-Sun 1:40 4:10 7:10 9:20 Mon-Thu 4:10 7:10 9:20

**DATE MOVIE** (14A, crude content throughout) Fri-Sun 1:20 3:30 5:30 7:50 10:10 Mon-Thu 3:30 5:30 7:50 10:10

**ULTRAVIOLET** (14A) Fri-Sun 12:50 3:10 5:20 7:40 10:00 Mon-Thu 5:20 7:40 10:00

**AQUAMARINE** (PG) Fri-Sun 12:30 2:55 6:45 9:10 Mon-Thu 6:45 9:10

**16 BLOCKS** (14A) Fri-Sun 1:10 3:50 7:30 9:55 Mon-Thu 3:50 7:30 9:55

**EIGHT BELOW** (G) Fri-Sun 1:00 4:20 7:00 9:40 Mon-Thu 4:20 7:00 9:40

**SPYMATE** (G) Fri-Sun 2:05 4:45 Mon-Thu 4:45

## EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave. 128 St. 439-5284

**LOVE IS A MANY-SPLENDORED THING** (STC) Mon 8:00

## GALAXY CINEMAS - SHERWOOD PARK

2020 Sherwood Drive, 418-0150

**16 BLOCKS** (14A) Fri 4:15 6:50 9:25 Sat-Sun 1:10 4:15 6:50 9:25 Mon-Thu 6:50 9:25

**ULTRAVIOLET** (14A) Fri 4:10 7:35 9:55 Sat-Sun 1:50 4:10 7:35 9:55 Mon-Thu 7:35 9:55

**AQUAMARINE** (PG) Fri 3:35 6:45 9:15 Sat-Sun 12:45 3:35 6:45 9:15 Mon-Thu 6:45 9:15

**DOOGAL** (G) Fri 5:00 Sat-Sun 12:50 2:50 5:00

**RUNNING SCARED** (18A, disturbing scenes, brutal violence, coarse language throughout) Daily 7:20 10:00

**DATE MOVIE** (14A, crude content throughout) Fri 3:50 7:30 9:40 Sat-Sun 1:40 3:50 7:30 9:40 Mon-Wed 7:30 9:40

**EIGHT BELOW** (G) Fri 4:00 7:00 9:50 Sat-Sun 1:00 4:00 7:00 9:50 Mon-Thu 7:00 9:50

**FREEDOMLAND** (14A, coarse language, mature themes) Daily 9:20

**CURIOUS GEORGE** (G) Fri 4:50 7:05 Sat-Sun 12:30 2:40 4:50 7:05 Mon-Thu 7:05

**FIREWALL** (14A) Fri 3:45 6:40 9:10 Sat-Sun 1:20 3:45 6:40 9:10 Mon-Thu 6:40 9:10

**THE PINK PANTHER** (PG) Fri 4:20 7:15 9:45 Sat-Sun 1:30 4:20 7:15 9:45 Mon-Thu 7:15 9:45

**BROKEBACK MOUNTAIN** (14A, mature themes, sexual content) Fri 3:30 6:30 9:30 Sat-Sun 12:40 3:30 6:30 9:30 Mon-Thu 6:30 9:30

**NHL PAY PER VIEW GAME** (Classification not available) Thu 8:30

## GARNEAU

101-101 Ave. 471-0101

**NIGHT WATCH** (14A) Daily 7:00 9:10 Sat-Sun 2:00

## GATEWAY 8

1000 Gateway Mall 1-888-387-3877

**FIREWALL** (14A, DTS Digital) Fri Mon-Thu 7:10 9:45 Sat-Sun 1:20 4:10 7:10 9:45

**CAPOTE** (14A, DTS Digital) Fri Mon-Thu 7:00 9:30 Sat-Sun 1:15 4:05 7:00 9:30

**MRS. HENDERSON PRESENTS** (14A, nudity, DTS Digital) Fri Mon-Thu 6:35 9:25 Sat-Sun 12:40 3:35 6:35 9:25

**WHEN A STRANGER CALLS** (14A, frightening scenes, DTS Digital) Fri Mon-Thu 6:50 9:55 Sat-Sun 1:10 3:45 6:45 9:55

**MATCH POINT** (14A, mature themes, DTS Digital) Fri Mon-Thu 7:15 Sat-Sun 1:05 3:25 7:15

**MADEA'S FAMILY REUNION** (PG, mature theme, DTS Digital) Daily 9:40

**SYRIANA** (14A, violence, DTS Digital) Fri Mon-Thu 6:40 9:35 Sat-Sun 12:55 4:00 6:40 9:35

**THE MATADOR** (14A, coarse language, sexual content, DTS Digital) Fri Mon-Thu 6:30 Sat 12:30 3:40 6:30 Sun 12:30 3:40

**MUNICH** (18A, violence, DTS Digital) Fri Mon-Thu 8:30 Sat-Sun 1:00 4:20 8:30

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave., St. Albert. 836-3926

**CURIOUS GEORGE** (G) Daily 1:15 3:15 5:15 7:15

**DATE MOVIE** (14A, crude content throughout) Daily 9:15

**DOOGAL** (G) Daily 3:20 5:10

**THE PINK PANTHER** (PG, Dolby Stereo Digital) Daily 1:05 6:55 9:05

**AQUAMARINE** (PG) Daily 1:45 3:45 5:45 7:45 9:45

**EIGHT BELOW** (G) Daily 1:30 4:30 7:00 9:30

**16 BLOCKS** (14A) Daily 1:00 3:00 5:00 7:05 9:15

## LEBOUC CINEMAS

4762-50 St. Leduc, 986-2728

**16 BLOCKS** (14A) Daily 7:10 9:25 Sat-Sun 1:00 3:25

**ULTRAVIOLET** (14A) Daily 7:05 9:20 Sat-Sun 1:05 3:15

**EIGHT BELOW** (G) Daily 7:00 9:25 Sat-Sun 1:10 3:35

**AQUAMARINE** (PG) Daily 6:50 9:15 Sat-Sun 12:50 3:10

## MAGIC LANTERN CINEMA - CARROUSE

Campese, 780-608-2144

**AQUAMARINE** (PG) Daily 7:30 9:10 Sat-Sun 2:00

**16 BLOCKS** (14A) Daily 6:55 9:15 Sat-Sun 1:55

**EIGHT BELOW** (G) Daily 6:50 9:05 Sat-Sun 1:50

**NANNY MCPHEE** (G, Digital) Sat-Sun 2:05

**THE PINK PANTHER** (PG) Daily 7:05 9:20

**CURIOUS GEORGE** (G) Daily 7:10 Sat-Sun 2:10

**FIREWALL** (14A) Daily 9:00

## MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St. Spruce Grove, 972-2332

**EIGHT BELOW** (G) Daily 7:00 9:15 Sat-Sun 2:00

## METRO CINEMA

9828-101A Ave. Citadel Theatre, 425-9212

**EDMONTON IRISH FILM FEST** (STC) Fri Sat-Sun

**UKRAINIAN CARTOONS** (STC) Thu 10:30am 1:30pm

**UKRAINIAN DIASPOR FILMS** (STC) Thu 7:00

## NEW WEST MALL 8

8882-170 St. 444-1829

**TRISTAN AND ISOLDE** (14A) Fri-Sun 1:30 4:00 6:40 9:20 Mon-Thu 6:40 9:20

**CHEAPER BY THE DOZEN 2** (G) Fri-Sun 1:40 4:10 7:10 9:30 Mon-Thu 7:10 9:30

**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sun 2:30 7:30 Mon-Thu 7:30

**FUN WITH DICK AND JANE** (PG, not recommended for young children) Fri-Sun 2:00 4:15 7:00 9:10 Mon-Thu 7:00 9:10

**HOWL'S MOVING CASTLE** (PG) Fri-Sun 1:35 3:50 6:05 9:15 Mon-Thu 6:30 9:15

**THE RINGER** (PG, crude content) Fri-Sun 1:50 4:45 7:20 Mon-Thu 7:20

**THE FAMILY STONE** (PG) Fri-Sun 2:10 4:40 6:55 9:40 Mon-Thu 6:55 9:40

**A HISTORY OF VIOLENCE** (18A, gory scenes, sexual content) Daily 9:45

**RUMOR HAS IT...** (PG, not recommended for young children, mature theme) Daily 8:50

**CHICKEN LITTLE** (G) Fri-Sun 2:20 4:30 6:50 Mon-Thu 6:50

## NORTH EDMONTON CINEMAS

10111-17 Ave. 464-7020

**16 BLOCKS** (14A) Fri-Mon Wed-Thu 1:50 4:20 7:40 10:10 Tue 4:20 7:40 10:10 Star And Strollers Screening Tue 1:00

**DAVE CHAPPELLE'S BLOCK PARTY** (14A, coarse language) Daily 2:10 5:10 7:50 10:25

**ULTRAVIOLET** (14A) Daily 1:00 3:10 5:30 8:00 10:35

**AQUAMARINE** (PG) Daily 12:40 3:30 6:40 9:15

**RUNNING SCARED** (18A, disturbing scenes, brutal violence, coarse language throughout) Daily 1:40 4:10 7:40 10:10

**SPYMATE** (G) Daily 12:00



# MUSIC

## A rolling stone gathers no Mould

HÜSKER DÜ FRONTMAN BOB MOULD TOURS THE WORLD ALL BY HIMSELF

PHIL DUPERRON / phil@vueweekly.com

For more than 25 years, **Bob Mould** has been delivering cutting edge music that was far, far ahead of its time.

As singer/guitarist for punk pioneers Hüsker Dü, Mould's sound evolved from the noise of *Land Speed Record* to the thoughtful and melodic tunes on the band's final release, *Warehouse: Songs and Stories*, with a decade of influential releases in between.

Formed in 1979, Hüsker Dü went on to become one of the most influential bands in the American punk scene. Although it started as a pure and simple attack of volume and speed, Hüsker Dü were soon pushing the boundaries of punk in new directions. The band's impressive discography forms a direct link between punk and genres like grunge and emo that followed in its wake.

Mould's solo career and his work with bands like Sugar was no less powerful and his current solo acoustic/electric tour, which stops in Edmonton this Saturday, will touch on every era of his career.

After releasing his 2005 album *Body of Work*, Mould hit the road with a full band for the first time since 1998, and he says that having a host of like-minded musicians at his side to build the songs up was a great experience.

"It seemed right," Mould says. "It didn't seem like it was nostalgic or forced or anything. It just felt really natural."

But after a few months on the road together, Mould decided to head out on the next leg by himself. "At my age, it's not so fun to do that travel-



PREVIEW

SAT, MAR 4 (8 PM)  
**BOB MOULD**  
WITH JUNIOR BLOOMSDAY  
STARLITE ROOM, \$26.50

ling-in-a-pack thing," he explains. "It's hard to keep a tour going. You see an hour and a half of a tour and that's the easy bit. I see all of it."

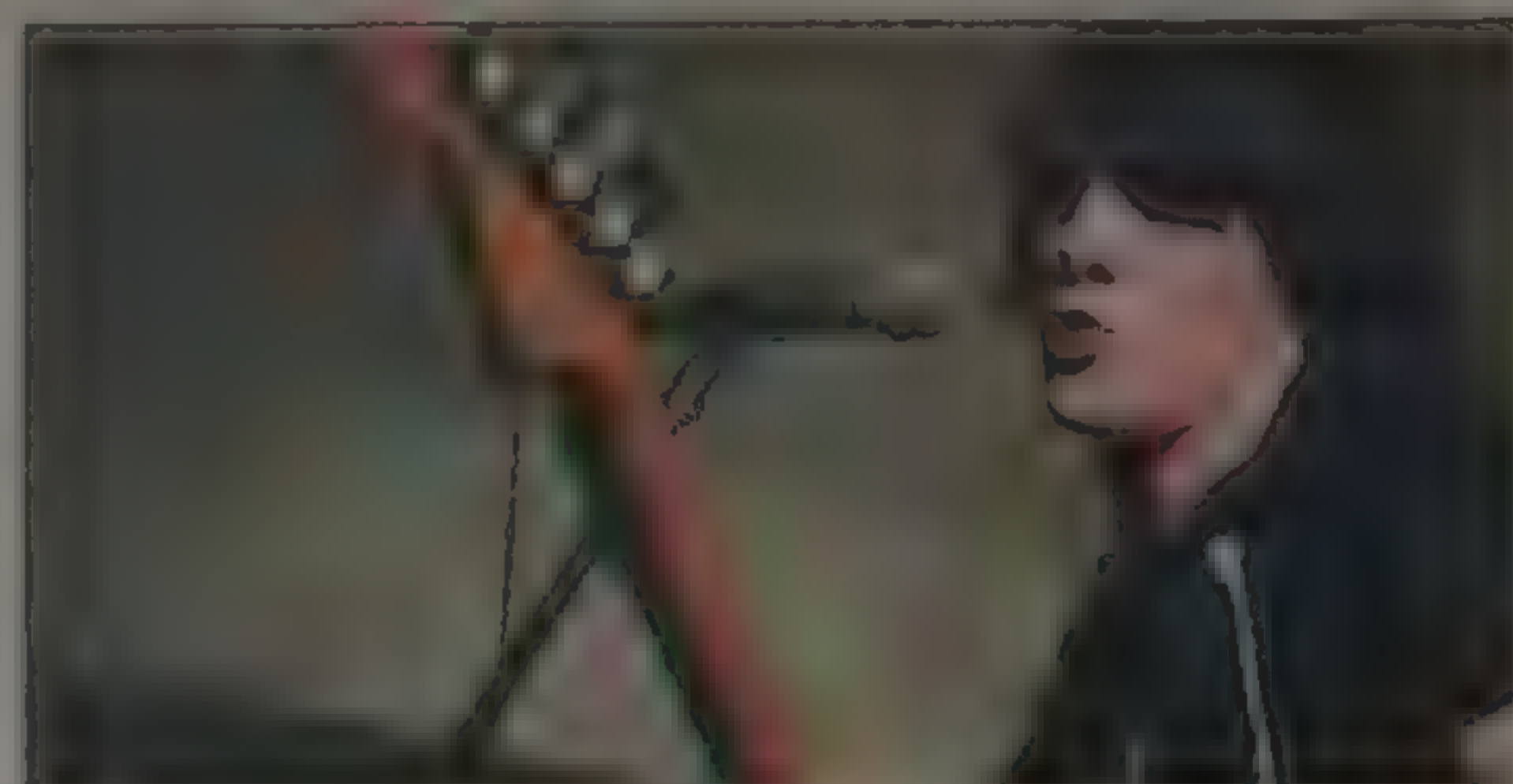
**WHILE MOULD IS NOW**, closer to the electronic scene than to punk rock, he can still see the parallels between the two and has some valid observations about underground music and culture to share

The way he sees it, no matter what subculture you look at, there will always be those who follow the fashion side of it, those who follow the sound and those who follow the ideals that set it apart from other subcultures.

He points out the rave scene of the early '90s as an example. Then, raves were still completely underground, supported and run by individuals with a strong DIY attitude interested in pushing the envelope and forging a new musical and social path to tread.

"That was punk rock," he says. "It didn't sound like it or dress like it, but it was." ▽

**REVUE / SAT, FEB 25 / MICHAEL RAULT & THE MIXED SIGNALS / RIVERDALE HALL** Riverdale Hall was again the site of sweaty teenagers grooving to indie rock this past weekend as the increasingly popular venue played host to Michael Rault & The Mixed Signals' CD release bash. The gig also featured Let's Dance, Joel & The Last of the Neighbours, The Horses and The South Side Riots, providing a good sampling of the garage-rock aesthetic favoured by much of Edmonton's younger set. Riverdale Hall is a nearly perfect venue for this kind of all-ages dance party, but what we really need next time is a show in an old gymnasium to fully embody that late-'50s-school-dance vibe. —IRALEIGH ANDERSON / ira@vueweekly.com

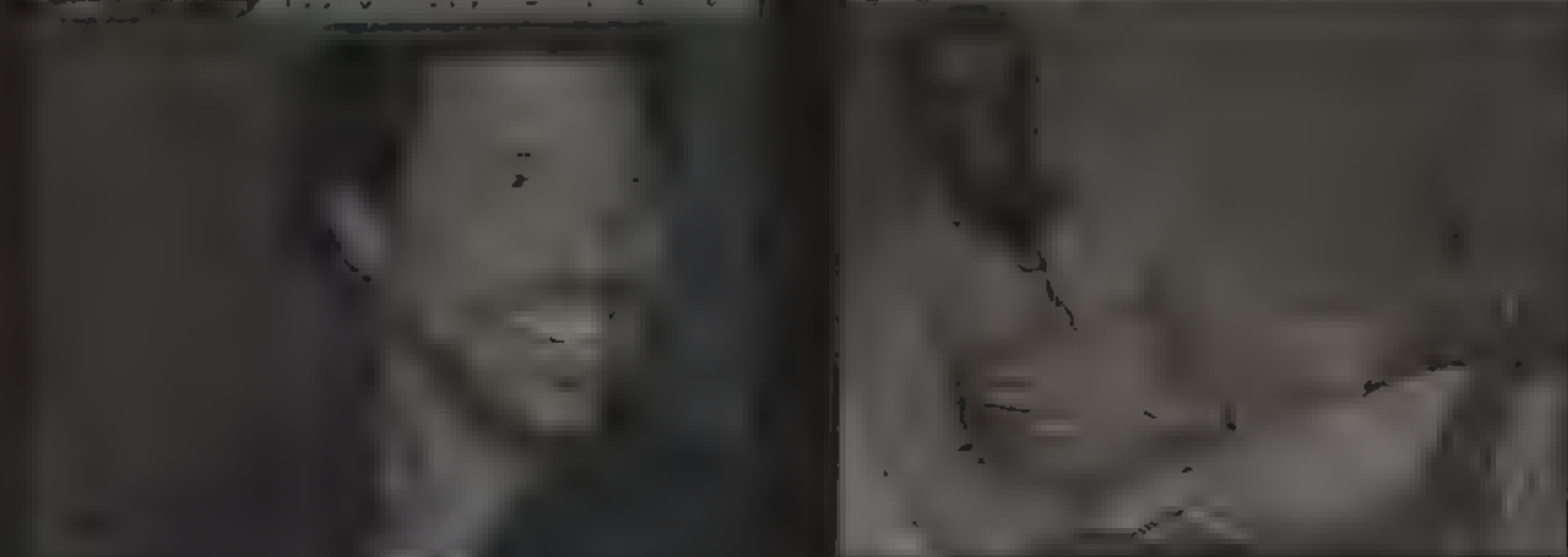


EVERY WEDNESDAY

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20<sup>th</sup> LIONEL RICHIE

GROVER WASHINGTON JR. GOLD



FUNK, SOUL, DISCO, REGGAE, HIP HOP

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THE VERTICAL STRUTS  
FAT DAVE CRIME WAVE  
THE SOUTHSIDE RIOTS  
& TED AND PAT'S NEW BAND

SATURDAY MARCH 18

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SYSTEMS



VUEWEEKLY





## 'I dare people to sit still,' as Cubanismo! promises to justify exclamation mark

SARAH CHAN / [sarah@vancouverweekly.com](mailto:sarah@vancouverweekly.com)

**T**hanks to the ongoing Cuban trade embargo, Americans miss out on a lot of Cuban exports we Canadians are able to enjoy freely.

While high-end cigars and rum are the obvious examples, Edmontonians will soon be able to add blaring horns, swinging rhythms and the classic sound of a '40s big band to the list, as Cubanismo! bandleader Jesús Alemañy and his troupe of 16 musicians prepare to grace the Winspear with sounds from Cuba this Friday.

A trumpet player himself, Alemañy got his start in music at an early age and broke through when he landed a spot in the band Sierra Maestra, one of Cuba's leading groups specializing in *son*, a Cuban roots style of salsa.

While pursuing his musical career on London, he also organized jam sessions where he met Paris-based Cuban pianist Alfredo Rodríguez. These two Cubans living abroad later returned to Havana to have yet another jam session, and thus found the *crème de la crème* of Cuban musicians all gathered in one place.

Since then, these musicians have been known as Cubanismo!, and have been spreading the word of their energetic horn driven sounds throughout the (non-American) world.

Alemañy is synonymous with great live performances and innovative arrangements and playing. He and the combination of fine and talented Cuban musicians represent a group

**PREVIEW**  
FRI, MAR 3 (8 PM)  
**CUBANISMO!**  
WINSPEAR CENTRE, \$48

that continues to impress and send people dancing, continuing a tradition and breaking new borders in the world of Latin music and jazz.

"I have a sound that's been in my head since I was a child," Alemañy says. "I balance what's happening on the street with the rhythmic, harmonic, and melodic strengths of our Cuban cultural identity."

**EDMONTON IS LUCKY** to have Cubanismo!—the name, by the way, refers to a Cuban way of speaking Spanish or something unique to the island that cannot be found elsewhere in Latin American cultures—in town this weekend, as getting the band into the city required a bit of zeal.

Due to American restrictions, Winspear Centre programming manager Raj Nigam had to arrange alternate tour dates with other Canadian cities to make the trip up north feasible. There will be three performance dates in Ontario, but Edmonton is the only western Canadian performance.

"Hearing a band like this will be [taking part in] such an aural tradition," says Nigam. "You have a full compliment of horns, percussionists, a drummer, and there's always a really hot piano player—I dare people to sit still on Friday." ▼

**THE LITTLE WILLIES**  
CD coming MARCH 7th  
Hear them now @  
[eminimusic.ca/thelittlewillies](http://eminimusic.ca/thelittlewillies)

DEFTONES • THRICE • ATREYU •  
THURSDAY • AS I LAY DYING • SILVERSTEIN •  
ROCKSTAR *taste of* CHAOS  
Greeley Estates, Street Drum Corps, Smashup, and more chaos!  
**APRIL 5**  
**REXALL PLACE**  
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TICKETS ALSO AT ME  
TICKETS STARTING AT \$19.50 + tax

102.9  
Nintendo



# Red's

BIG TIME  
ENTERTAINMENT  
BIG TIME FUN!

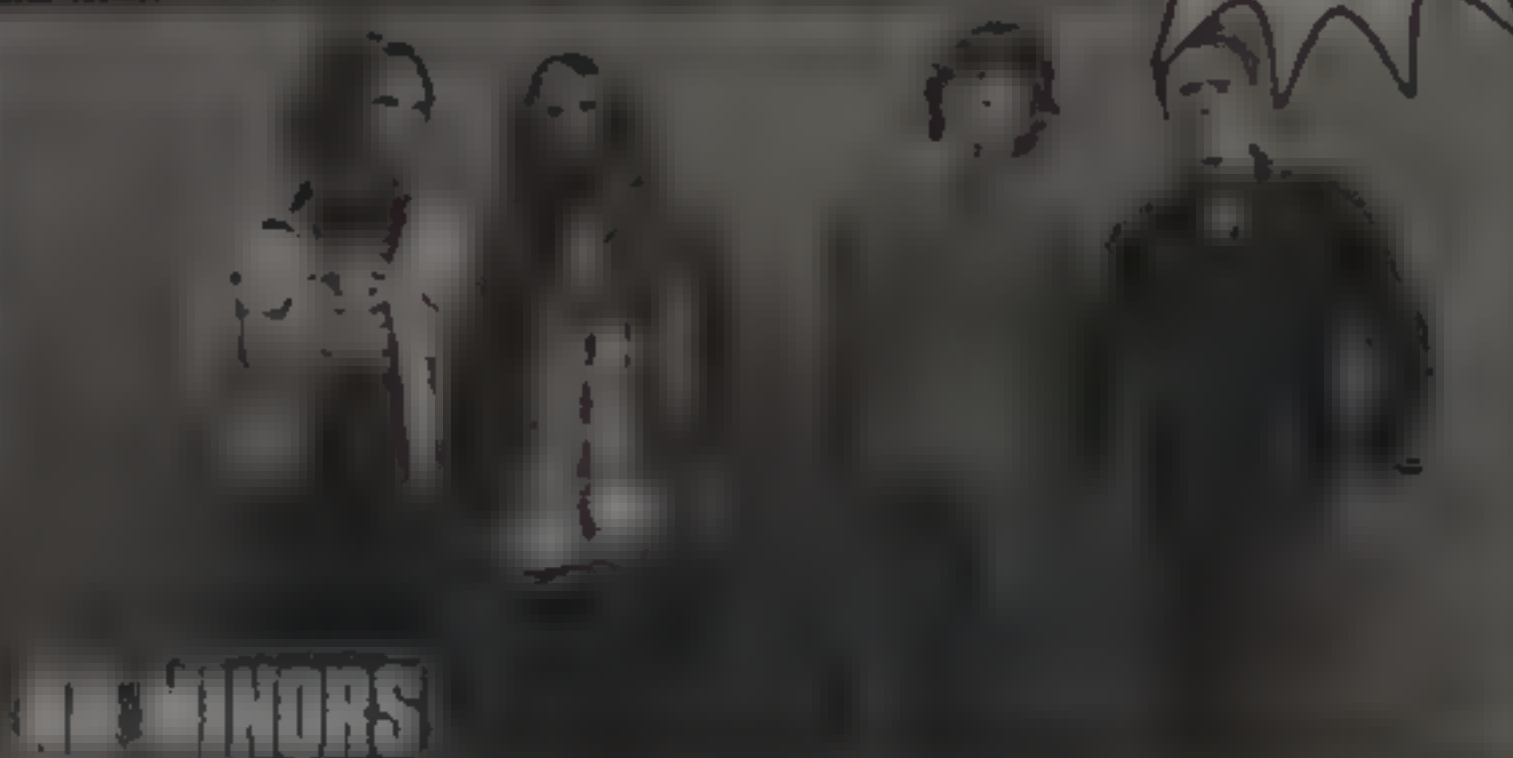
WEST EDMONTON MALL 481.6420 WWW.REDS.AB.CA

## THE TREWS

SELLING  
FAST!

WITH  
ROCKETFACE  
AND NOVAKS

MAR 2



## UFC

CANADA  
VS USA

PAY PER VIEW EVENT - \$10 COVER

SAT MARCH 4

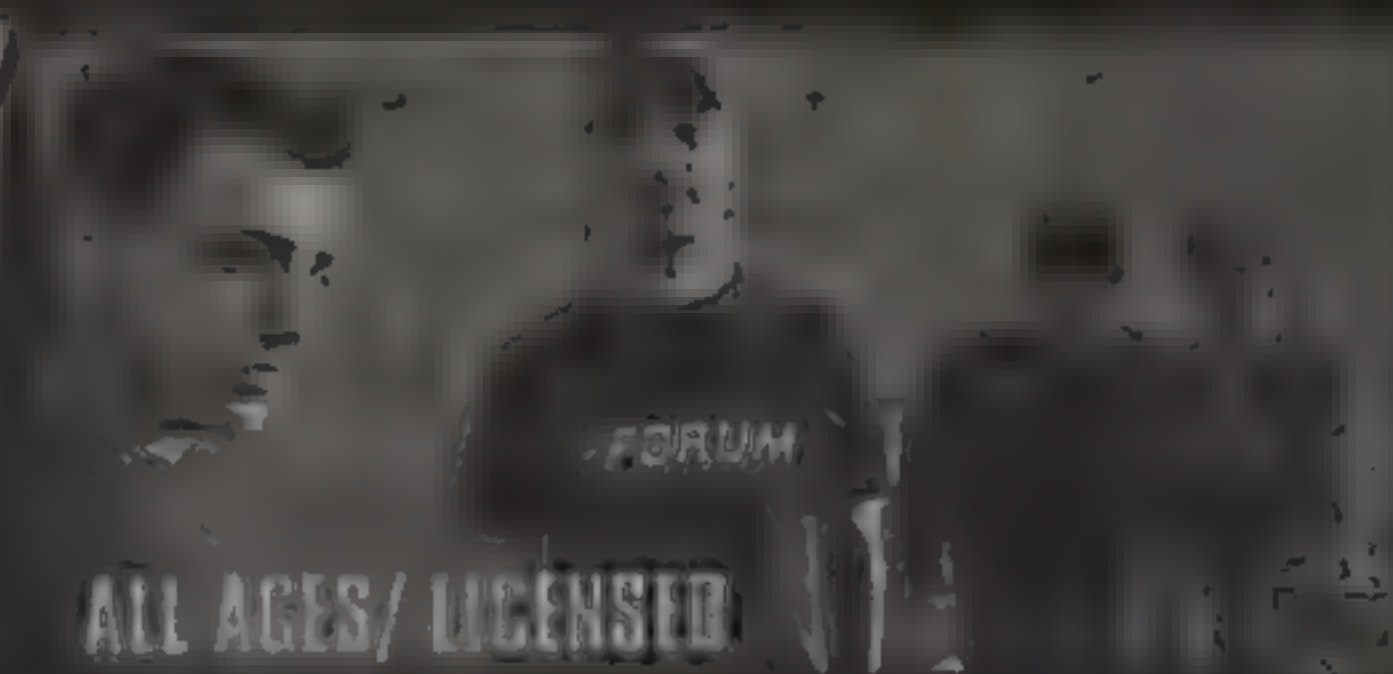
JOY LOISEAU VS R. FRANKLIN

## HEDLEY

WITH MXPX

MON MARCH 6

ALL AGES/ LICENSED



## OPETH

WITH DEVIL DRIVER  
AND DARK TRANQUILITY

SAT MARCH 18



REDEMPTION - THE ULTIMATE TRIBUTE TO:

## JUDAS PRIEST & IRON MAIDEN

SAT MARCH 25

DOORS 8 • SHOW 10 • \$4 • FREE WITH VIP  
FREE BEFORE 10PM • DRINK SPECIALS ALL NIGHT

## TROOPER

SAT APRIL 1



RAGE AGAINST CANCER FEATURING:

## HELIX

SAT APRIL 22

\$3 FROM EACH TICKET GOES TO KID'S WITH CANCER RESEARCH  
\$8 • FREE BEFORE 10PM • DOORS 7 • SHOW 9

## SAVES THE DAY

MON APRIL 24

ALL AGES/ LICENSED

WEST EDMONTON MALL 481.6420 WWW.REDS.AB.CA

# And out come the Wolves—again

WE ARE WOLVES INSIST THEY AREN'T JUST ANOTHER MONTREAL WOLF BAND

TYSON KABAN / tyson@vancouverweekly.com

They're in the right place, at the right time. They even have the right name. But **We Are Wolves** aren't just another artsy, lupine-inspired indie-punk band from Montreal, and when the subjects are brought up, albeit indirectly, all keyboardist Vincent Levesque offers up is a quick chuckle.

You see, there are at least two other "wolf" bands (Wolf Parade and AIDS Wolf) making noise in the current indie-rock capital of the world, but Levesque says that despite the media's attempts to tag his band with the same label, We Are Wolves have managed to make their own mark on the scene.

Their first LP, *Non-Stop Je Te Plie en Deux*, has already received glowing reviews from Pitchfork and Rolling Stone since its international release in September, and while Levesque knows better than spend too much time thinking about with what the critics have to say, the response the band has been receiving has still been quite validating.

"It's been keeping us believing in the project, for sure. But in the end, it's only the music that makes us happy," he says in his genuine Francophone accent. "Critics and media are something else. They're working parallel to the music, so I won't base my happiness on whatever goes on in the media. Nothing against you, though."

No offense taken.

Levesque would like to be able to say that it took a lot of hard work for We Are Wolves to make it this far, but



PREVIEW

FRI, MAR 3 (8 PM)  
**WE ARE WOLVES**  
WITH THE MARK BIRTLES PROJECT  
VELVET UNDERGROUND, \$13

that would be somewhat disingenuous. People simply liked their music and responded well to what they were doing.

"I think a lot of people were surprised by the sound or the attitude of the band. I thought we were pretty normal in Montreal, but then I soon found out that what we play is not a normal type of music," he says. "We also put a lot of energy into our live shows, and people seem to get a kick out of that too. But even still, I think we're pretty much just a normal band."

WITH SUCH A BUZZ surrounding the band at the moment, We Are Wolves is taking full advantage of all of the attention and hoping to head back into the studio after their latest cross-Canada tour. Not bad for a band that almost changed their name just before the release of first LP for fear that it would get lost in the mix of other indie-Montreal-wolf-bands.

"We thought for a second about changing the band's name before it was released, but decided just to deal with it," he says. "Because really, who cares if we're another 'wolf' band? We like what we're doing, and if we have a good show and people show up and have a good time, that's really all we care about doing." ▽

# Violets no longer Livin' on a Prayer

BRYAN CARROLL / bryan@vancouverweekly.com

Most parents are happy to teach their kids how to read and how to tie their shoelaces. **Blazing Violets** frontman Codie McLachlan's parents, however, taught him a whole lot more.

"One of my first memories is my dad blasting out [AC/DC's] 'Thunderstruck,'" he says. "My mom introduced me to the '60s; my dad introduced me to the '70s. I had a pretty rocking childhood."

It was this kind of an upbringing that eventually led to McLachlan's involvement with his current project, which is set to showcase its '60s- and '70s-influenced sounds in the context of a retro sock hop this weekend.

PREVIEW

SAT, MAR 4 (6 PM)  
**THE BLAZING VIOLETS**  
WITH MICHAEL RAULT & THE MIXED SIGNALS,  
THE JUICE, FEVER BOG  
PRINCE OF WALES ARMOURY, \$5

And while McLachlan is excited about the retro music explosion currently gripping the city, he admits that his own musical involvement hasn't always been so, well, laudable.

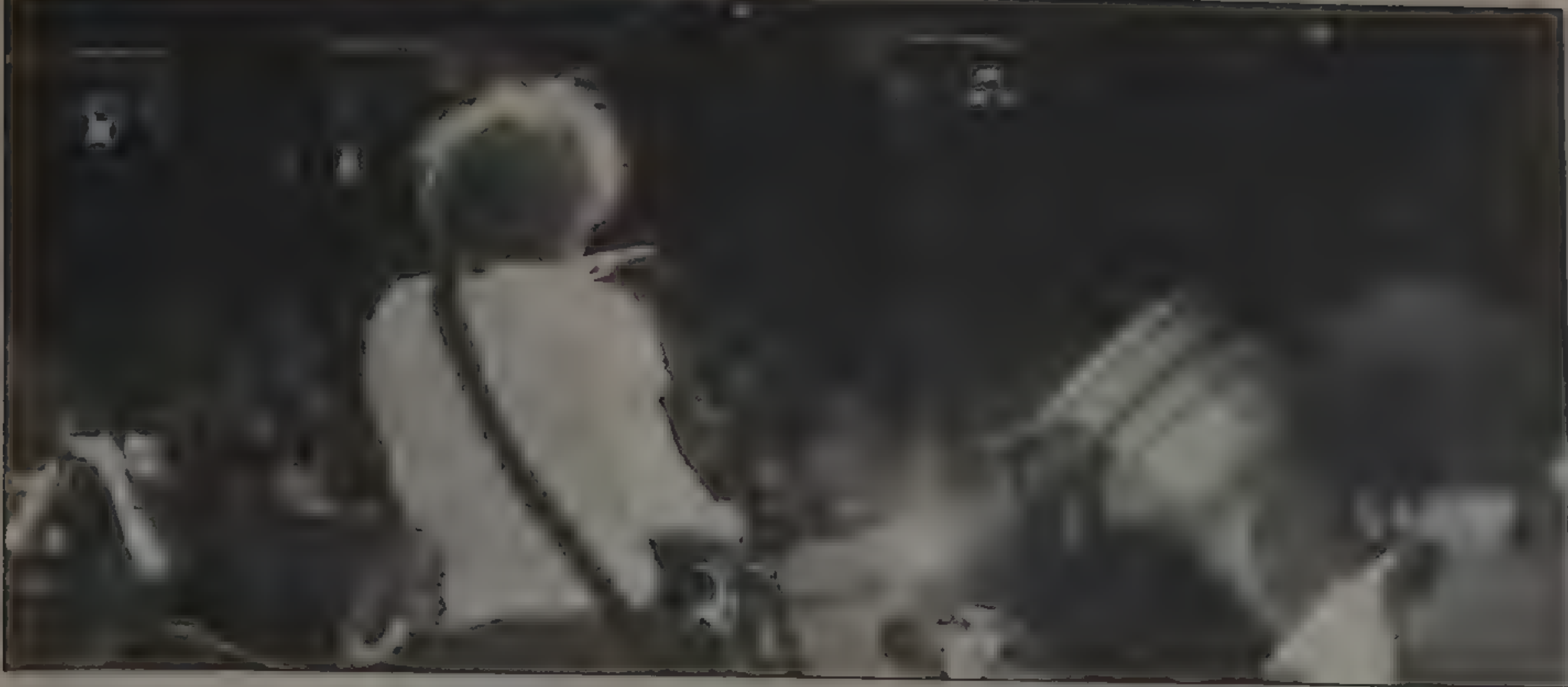
"This is pretty embarrassing, but we used to play a lot of Bon Jovi covers," he says before rationalizing that "everyone's gotta go through that." And while it is important to note that this reporter has never, ever, ever been through a Bon Jovi phase, McLachlan assures me that he has

closed the door on that period of his life and that the band no longer covers the back-combed "Joisey" dweller's anthems and ballads.

These days, The Blazing Violets are concentrating on releasing their first EP—as soon as they figure out how to package it, that is. Citing Edmonton-based Reluctant Records' packaging as something unique and creative that he would like to emulate, McLachlan says the EP should be out soon with a CD release show. Until then though, McLachlan says the band will continue to "stress the importance of going out and having a good time."

"Our only intent is to see people bopping around and dancing," he says. "I like to dance too!" ▽





# Moneen's come a long way from humble beginnings in the 'middle of nowhere'

MIKE LAROCQUE / michael@vancouverweekly.com

In the same way that bands can drift in and out of popular appeal, cities go through the same transitions, with certain locales spending times as the "it" place to be from.

New York, Seattle and Montréal have all held the honour as of late, but even more peculiar are the bands that come out of what seems like the middle of nowhere. For Canadian rockers **Moneen**, that "middle of nowhere" was Brampton, Ontario.

"We never went around saying Brampton was punk," laughs Moneen frontman Kenny Bridges. "But we've always said that it had a strong scene. All the bands were really supportive of each other, and I think because of that we always had the idea that shows should be fun. I don't think we're ever going to get big heads and be like, 'Oh yeah, we used to have fun doing this!' It's not a musical mecca, but there's a good sense of 'love what you do and do what you love.'"

The band, which formed in 1999, has reason to be concerned about the amount of fun they are having playing

**PREVIEW** FRI, MAR 3 (7 PM)  
**MONEEN**  
WITH CHOKE, E-TOWN BEATDOWN  
POWERPLANT, \$15

music. Like any band struggling to make it in the music business, touring and recording can easily turn from being the exciting creative outlet it was in the beginning to a constant struggle to tour more and reach a larger audience.

Moneen, who released their first two discs on Smallman Records in Canada, signed to California-based Vagrant Records for their forthcoming album *The Red Tree*, a move that doesn't necessarily mean that this hard-working band is now on easy street.

"It's not like you just sign to some label and you're a huge band—that's not how it works," says Bridges. "And I'm glad that's not how it works, because working hard and doing that part of it is just as important to me as just sitting around doing nothing."

"And I cherish those times, believe me—I love when I just get to sit

around and do nothing, which doesn't really happen that often when you have a new record out."

**HAVING A RECORDING** contract might not mean instant success, but it does mean paperwork, an annoying truth for a band that readily confesses to shying away from the business side of rocking out.

The difference between bands that succeed and those that suffer a violent implosion, it often seems, is how you handle the suits.

"We always try to stay away from the business side of the band as much as we could. We didn't want to have it overshadow what we were doing musically, but you can't really avoid that forever, especially when your band is doing well," Bridges explains.

"But now I realize that you still do what you want to do with the business stuff involved, but just make it so there isn't anything dirty about it. We have a lot of people that we trust helping us, so we don't feel dirty about it—we know we did things the right way." ▽

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1. The Co-Dependants - Live At The Mecca Café Vol.2 (indelible)
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3. Cat Power - The Greatest (matador)
4. Jenny Lewis & The Watson Twins - Rabbit Fur Coat (team love)
5. Elliott Brood - Ambassador (six shooter)
6. Beth Orton - Comfort For Strangers (emi)
7. Karla Anderson-The Embassy Sessions (indelible)
8. Arctic Monkeys - Whatever People Say I Am, That's What I'm Not (domino)
9. Sarah Harmer - I'm A Mountain (cold snap)
10. Jack Johnson & Friends - Curious George (brushfire)
11. Tortoise & Bonnie Prince Billy - The Brave And The Bold (overcoat)
12. She Wants Revenge - She Wants Revenge (flawless)
13. Harry Manx - Mantras For Madmen (dog my cat)
14. Bruce Cockburn - Speechless (true north)
15. Colin Linden - 'Easin' Back To Tennessee (true north)
16. Gogol Bordello - Gypsy Punks (sideonedummy)
17. Clap Your Hands Say Yeah - Clap Your Hands Say Yeah (cyh)
18. Robert Pollard - From A Compound Eye (merge)
19. The Ladies - They Mean Us (temporary residence)
20. Corb Lund-Hair in my eyes like a Highland Steer (stony plain)
21. You Say Party! We Say Die! - Hit The Floor! (sound document)
22. Belle & Sebastian - The Life Pursuit (matador)
23. Candence Weapon - Breaking Kayfabe (upper class)
24. Wilco - Kicking Television (nonesuch)
25. In Flames - Come Clarity (ferret)
26. Colin James - Limelight (maple)
27. Never Ending White Lights - Act:1 (maplenationwide)
28. Sufjan Stevens - Illinoise (asthmatic kitty)
29. Twin Fangs - Street Sweeper (rectangle)
30. Death Cab For Cutie - Plans (barsuk)

## MAGNETA LANE

### DANCING WITH DAGGERS

French (bass), Nadia (drums) and Lexi (vocals & guitar) together formed a rock band back in 2003. Magneta Lane smashed Canada over the head to get the public to pay attention with their debut EP, The Constant Lover. Now 2 years later, heavily influenced by the angel and the devil that reside on each of their shoulders, the beauties present Dancing With Daggers - the perfect balance of sinful rock and saintly melodies.

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## THU LIVE MUSIC

**ATLANTIC TRAP AND GILL** Derina

**BACKDRAUGHT PUB** Open stage

**BLUE CHAIR CAFÉ** John Wort Hannam (roots), 8pm (show), \$12 (door)

**CHRISTOPHER'S PARTY PUB** Open stage hosted by Alberta Crude, 6-10pm

**DUSTER'S PUB** Jam hosted by Brian Petch

**FOUR ROOMS** Hecubus

**GRINDER** Thursday jam night

**JAMMERS PUB** Thursday open jam, 7-11pm

**J AND R BAR AND GRILL** Open stage with The Poster Boys (pop/rock/blues), 8:30pm-12:30am

**J.J.'S** Showcase Jam: hosted by the Dr. Oxide Band, 9pm-1am

**JULIAN'S PIANO BAR** Graham's Twisted Jazz Standards, 7:30-10:30pm

**NEST** Open stage with Nick Zyla every Thu

**STARLITE ROOM** Controller Controller, Something For Rockets; all ages, early after-school show, 6pm (door), \$12 (adv) at unionevents.com, TicketMaster, Megatunes, Blackbryd, FS (WEM), Freecloud

**URBAN LOUNGE** Octane, Regal Renslip, MS Fundraiser

**WILD WEST SALOON** Chad Klinger

## CLASSICAL

**CONVOCATION HALL** Of Stage and Screen: New Edmonton Wind Sinfonia; 7:30pm; \$15 (adult)/\$10 (student/senior) at TIX on the Square

**WINSPEAR CENTRE** Lighter Classics: Hollywood Behind the Silver Screen: Edmonton Symphony Orchestra William Eddins (conductor), Sara Davis Buechner (piano), 8pm, \$22-\$60

## DIS

**ARMOURY** Vintage Thursdays retro rock, dance and old school hip hop

**BILLY BOB'S LOUNGE** Escapack Entertainment

**BLUES BOSS** Thompson: in-tonica with the DDK Soundsystem

**BUDDY'S DJ** Squiggles, Yohko Oh-no

**DECADANCE** Soul Heaven with Sweetz, T-Bass, Rezidnt Funk

**ESMERALDA'S** Big and Rich Thursday: top 40, country

**FILTHY McNASTY'S** Punk Rock Bingo with DJ SVA G

**FUNKY BUDDHA (WHYTE AVE)** Requests with DJ Damian

**GAS PUMP** Ladies Nite: Top 40/dance with DJ Christian

**GINGUR SKY LOUNGE** Urban substance Thursday with Urban Substance Sound Crew, Invoiceable, Shortround, Echo, no minors, 9pm (door)

**HAVANA CLUB** Urban, hip hop, Reggae beats with 717 Entertainment

**KAS BAR** Urban House with DJ Mark Stevens, 9pm

**NEWCASTLE PUB** Students

Night: with DJ Odin

**NEW CITY LIKWID LOUNGE** Trasheteria Thursdays: Dead Rock Stars Party; \$5

**OVERTIME BOILER AND TAP-ROOM SOUTH** Retro to New: classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am; ~~over~~

**RED STAR** Femme Fatale: rock pop, hip hop with DJ Kelly

**THE ROOST** Gorgeous Thursdays: goth/student night with DJ Eddy, Toonflash, Dr. Lexoni Tronic; \$2 (non-member)/free (members before 10pm)/\$2 (member after 10pm)

**RUM JUNGLE** Student Night: Great beats

**VELVET UNDERGROUND** NRMLS WLCM: electro, techno with DJ Nik 7, guests; no minors, 9pm (door), \$4

**WUNDERBAR** Up and Down Thursday with DJ Ian, Kelly and ~~over~~

## FRI LIVE MUSIC

**ALLEGRO** Terry Jorden (piano), 6-9pm

**ARDEN THEATRE** Charlie Musselwhite (blues), 7:30pm, \$28.50 at TicketMaster

**ATLANTIC TRAP AND GILL** Chuck Rose

**ATLANTIC TRAP AND GILL** Sonora Tropical, DJ Papi; free salsa lessons 9:30-10:30

**BLUE CHAIR CAFÉ** The Snoots, donations

**CASINO EDMONTON** Party of Four (pop/country)

**CASINO YELLOWHEAD** Donny Parenteau (country)

**CASTLEROCK PUB** Mr. Lucky (blues/roots), 9pm-1am, no cover

**FOUR ROOMS** Hecubus

**GRINDER** The Fates featuring Lin Elder (original pop)

**JAMMERS PUB** Country/rock band; 9-2am

**JEFFREYS CAFE** Harpe Jazz (Celtic jazz); 8:30pm, \$7

**JEKYLL AND HYDE PUB** Headwind pop/rock; 9:30pm

**J.J.'S** Liar (rock)

**JULIAN'S PIANO BAR** Dennis Plays Favourites; 7:30-10:30pm

**MAVERICK BREWERY** The Vinyl Experiment; 9pm; \$10 (door)

**NEWCASTLE PUB** The Ozzy Ozmonds

**POWER PLANT** Moneen, Choke, E-Town Beat Down; all ages event; 7pm (door), 8pm (show), \$15 (adv) at UnionEvents.com, TicketMaster, Megatunes, Blackbryd, FS, Power Plant

**RED'S** The Trews, Rocketface The Novaks; no minors; 7pm (door), 9pm (show), \$18.70 (adv)

**RENDEZVOUS PUB** Spencers Tree (rock), 9pm; \$5

**STARLITE ROOM** Caveat, Acantha; 8pm (door), no minors event; \$6 (adv) at www.thesoundradio.com www.acantha.ca, \$9 (door)

**URBAN LOUNGE** Mourning Wood

**VELVET UNDERGROUND** We Are Wolves, The Mark Birtles Project; no minors, 8pm (door), 9pm (show); \$13 (adv) at Blackbryd, Listen, TicketMaster, ~~over~~

**WILD WEST SALOON** Chad Klinger

## WINSPEAR CENTRE

(Cubanismo) (Cuban fifteen-piece band), Jesus Alemany (trumpet), 8pm, \$48 at the Winspear box office

**YARDBIRD SUITE** Richard Underhill Quintet; 8pm (door)/9pm (show), \$10 (member)/\$14 (guest) at TicketMaster

## CLASSICAL

**CONVOCATION HALL** Music at Convocation Hall: Jacques Despres (piano), 8pm; \$15 (student/senior)/\$20 (adult) at TIX on the Square, door; pre-concert lecture at 7:15pm

**HORIZON STAGE** Come Blow Your Horn: Mill Creek Colliery Band, Aaron Au (conductor), 7:30pm; \$16 (adult)/\$12 (student/senior) at Horizon Stage box office, Ticketmaster, door

**WEST END CHRISTIAN REFORMED CHURCH** Edmonton Youth Orchestra Senior Orchestra; 8pm; \$10 (adult)/\$7 (student/senior) at TIX on the Square

## DIS

**ARMOURY** Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

**ATLANTIC TRAP AND GILL** Top 40 with Latin band and DJ Papi

**BACKROOM VODKA BAR** Element D'n'B/house/breaks with Degree, Phatcat, Neal K, Shortee, Sweetz and more

**BAR WILD** Bar Wild Fridays

**BOOTS** Retro Disco: retro dance

**BUDDY'S** Dance party with DJ Alvaro

**CALIENTE** Funktion Fridays: rock with DJ Invoiceable; 10pm

**DANTE'S BISTRO** DJ Johnny Sky

**DECADANCE** Ladies Night: sexy house with Smoov, guests

**ESCAPE** Fahrenheit Fridays

**ESMERALDA'S** DJ Jimmy Friday; 8pm (door)

**FUNKY BUDDHA (WHYTE AVE)** Top tracks, rock, retro with DJ Damian

**GAS PUMP** Top 40/dance with DJ Christian

**HALO** Mod Club: indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D, no cover before 10pm; \$5 (after 10pm)

**HAVANA CLUB** Urban, hip hop, Reggae beats with 717 Entertainment

**LEVEL 2 LOUNGE** Hypnotiq Friday

**NEW CITY LIKWID LOUNGE** Das ODn't: Techno/Industrial beats with DJ Derivish, DJ Dandroid, 9pm (door); \$5

**O'BRYNE'S** DJ Finnegan, 9pm, no cover

**ODONORS** DJ Finnegan, 9pm, no cover

**ONE ON WHYTE** Friday Nights: Top 40, \$8.8, house with People's DJ

**OVERTIME BOILER AND TAP-ROOM SOUTH** Retro to New: classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, ~~over~~

**RED STAR** Loaded Friday: indie rock and Brit pop with DJ Readymade Flyboy

**RUM JUNGLE** Peoples DJ Spinning

**SAFARI RESTAURANT** Lounge Deep House with Friday resident DJ Luke Morrison

**STONEHOUSE PUB** Top 40 with DJ Tysin

**TWILIGHT AFTERHOURS** Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests, 1-7am

**WINSPEAR CENTRE** Harmony Heaven: Grove City Chorus, 8pm, \$22 (adv) at TIX on the Square

guest DJs

**Y AFTERHOURS** Foundation Fridays: Main: Youthful, funky, up-beat house with Anthony Donohue, Nestor Delano, Dragon, Ryan Wade, Roofio, DJ Juicy; Lounge: Deep house, rare groove with Tory P; Basement: Garage, hose with Bree, Nic-E, no minors 1-8am

## SAT LIVE MUSIC

**ALLEGRO** George Kovacs (piano); 6-9pm

**ATLANTIC TRAP AND GILL** Chuck Rose

**ATLANTIC TRAP AND GILL** Sonora Tropical, DJ Papi, DJ Touch

**BLACK DOG FREEHOUSE** Hair of the Dog, Graham Brown, 4-6pm, ~~over~~

**BLUE CHAIR CAFÉ** Come on in my Kitchen; \$42 (dinner show)/\$18 (door)

**CAFÉ BRITT** Spruce Grove Folk Stage: The Fates, 8pm; \$14

**CASINO EDMONTON** Party of Four (pop/country)

**CASINO YELLOWHEAD** Donny Parenteau (country)

**CASTLEROCK PUB** Mr. Lucky (blues/roots), 9pm-1am, no cover

**DRUID (JASPER AVE)** Open stage, all ages; 2-6pm

**FOUR ROOMS** Hecubus

**GRINDER** Dangerous Guise (top 40)

**HORIZON STAGE** Fubuki Daito

**JAMMERS PUB** Saturday open jam, 3-7:30pm, country/rock band, 9pm-2am

**J AND R BAR** Hoffman-Brown Band (pop/rock); 9pm-1am; no ~~over~~

**JEKYLL AND HYDE PUB** Headwind pop/rock; 9:30pm

**J.J.'S** Liar (rock)

**JOHN L. HAAR THEATRE** Guitar Band (jazz); 7:30pm; Bobby Cairns (director); \$7 (adult)/\$5 (student/senior) at TIX on the Square

**NEWCASTLE PUB** The Ozzy Ozmonds

**O'BRYNE'S** Captain Tractor's Chris Wynters and Scott Peters, 2pm; no cover

**POWER PLANT** Craig Cardiff, Krista Hartman, Carrie Hryniv; \$7 (door)

**RENDEZVOUS** King Ring Nancy, Anamnesia (heavy alt)

**STARLITE ROOM** (acoustic), Junior Bloomsday, no minors event; 7pm (door), 9pm (show); \$26.50 (adv) at TicketMaster, Megatunes, Listen, Blackbryd

**URBAN LOUNGE** Mourning Wood

**VELVET UNDERGROUND** Peter Katz, Carrie Cathrine, guests; No Minors event; 8pm (door); \$12 (adv) at www.thesoundradio.com, Blackbryd and Listen; \$15 (door)

**WILD WEST SALOON** Chad Klinger

**YARDBIRD SUITE** Glen Halls Quartet, 8pm (door)/9pm (show), \$7 (member)/\$11 (guest) at TicketMaster

## CLASSICAL

**WINSPEAR CENTRE** Simmons, Symphonic Shenanigans: Edmonton Symphony Orchestra for Kids; William Eddins (conductor); 2pm

**WINSPEAR CENTRE** Harmony Heaven: Grove City Chorus, 8pm, \$22 (adv) at TIX on the Square

## DIS

**ATLANTIC TRAP AND GILL** Top 40 with Latin band and DJ Papi

**DANTE'S BISTRO** DJ Johnny Sky

**DECADANCE** Soul Heaven Saturdays: with DJ Femme Funk, T Bass and guests

**ESCAPE NIGHTCLUB** Saturday Night House Party: with Urban Metropolis featuring Harman B and DJ Kwake

**FUNKY BUDDHA (WHYTE AVE)** Top tracks, rock, retro with DJ Damian

**GINGUR SKY LOUNGE** Soulout Saturdays

**HALO** For Those Who Know: with Junior Brown, Waylon Sherrington, Remo, guests; no entry after 1:45am; \$5

**LEVEL 2 LOUNGE** Sizzle Saturday: DJ Groovy Cuvy and guests

**ONE ON WHYTE** Saturday Nights: Top 40, \$8.8, house with People's DJ

**SPRUCEDOWN ROLLER SKATING DISCO** Public skate 1-5pm, \$5; and 7pm-midnight, \$6/\$4 (rentals)

**TWILIGHT AFTERHOURS** Anthem: hard NRG/trance/funky with Jeff Hillis, DTOR, Big Daddy, STX, Tweek; 1am-8am

**Y AFTERHOURS** Release Saturdays: Mainroom: underground dance with Luke Morrison, Anthony Donohue, Erin Eden

**Lounge:** Deep house, rare groove with Tory P; Basement: Hard house with Darcy Klein, Bryan Doyle, Donovan

**ATLANTIC TRAP AND GILL** Mr. Lucky (blues/roots); 7-11pm; no ~~over~~

**BLACK DOG FREEHOUSE** ReClaim: Sundays: Funky jazz hosted by Rubim Metha, Lane Arendt and guests; no cover

**BLIND PIG PUB AND GRILL** Carmen's Sunday live open jam

**CAROL AND JAMES TEA SHOPPE** Open stage with Rhea March; 7-10pm

**JAMMERS PUB** Sunday open blues jam; 4-8pm

**NEWCASTLE PUB** Open Stage with Willie James and Crawdad, 3pm

**OSCARS PUB** Open stage: Sundays hosted by Chris Wynters of Captain Tractor (8-11pm)

**ROSEBOWL** Jam with the Swampflowers; 10pm

## CLASSICAL

**CONVOCATION HALL** The University of Alberta Academy Strings Guillaume Tardif (director); 8pm, \$10 (student/senior)/\$15 (adult)

**EDMONTON UNITED CHURCH** Come Blow Your Horn: Mill Creek Colliery Band, Aaron Au (conductor); 3pm; \$16 (adult)/\$12 (student/senior) at TIX on the Square

**ROBERTSON-WESLEY UNITED CHURCH** Vivaldi/Bach: Alberta Baroque Music Society featuring Elizabeth Koch (flute), Dianne New and Susan Flook (violin), 3pm; \$22 (adult)/\$17 (senior/student) at the Gramophone, TIX on the Square

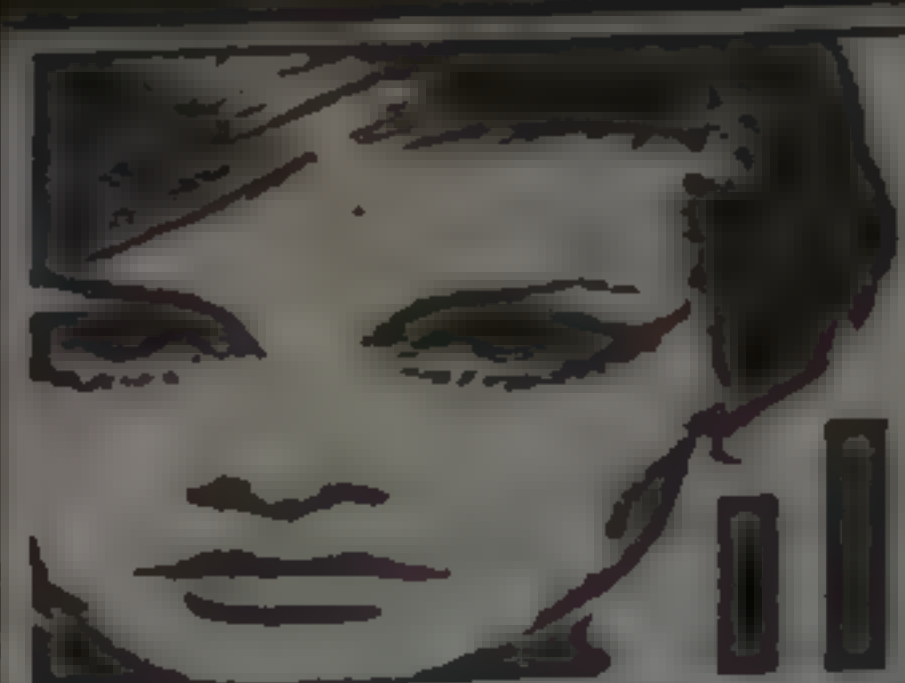
## DIS

**BACKSTAGE TAP AND GRILL** Industry Night: with Atomic



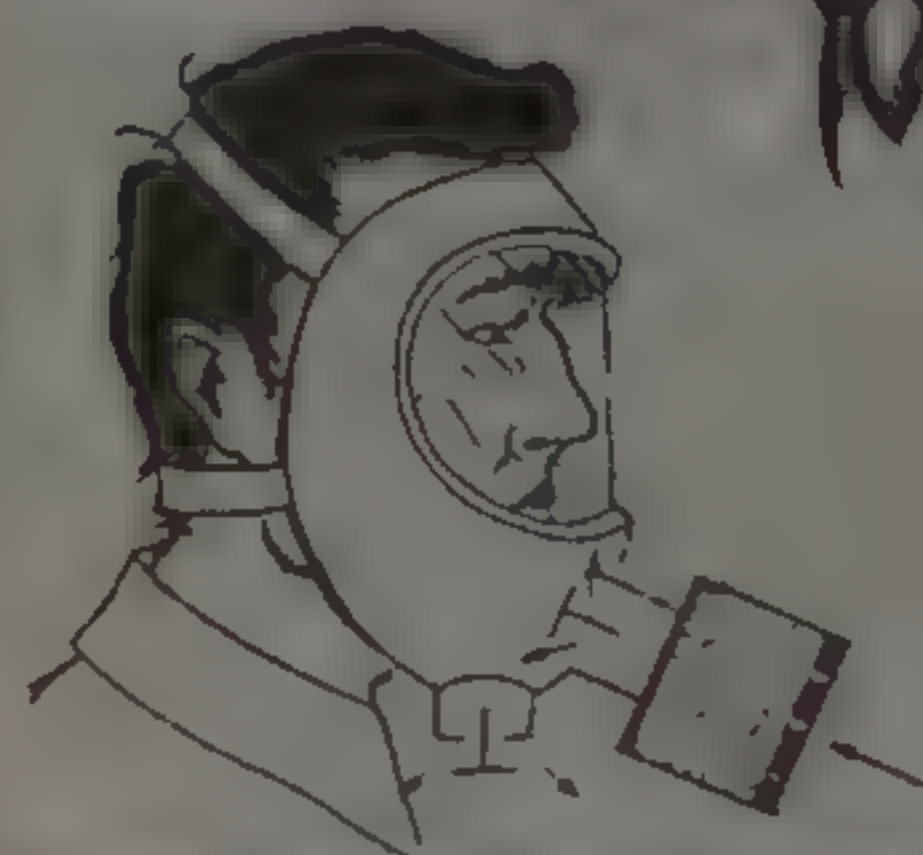






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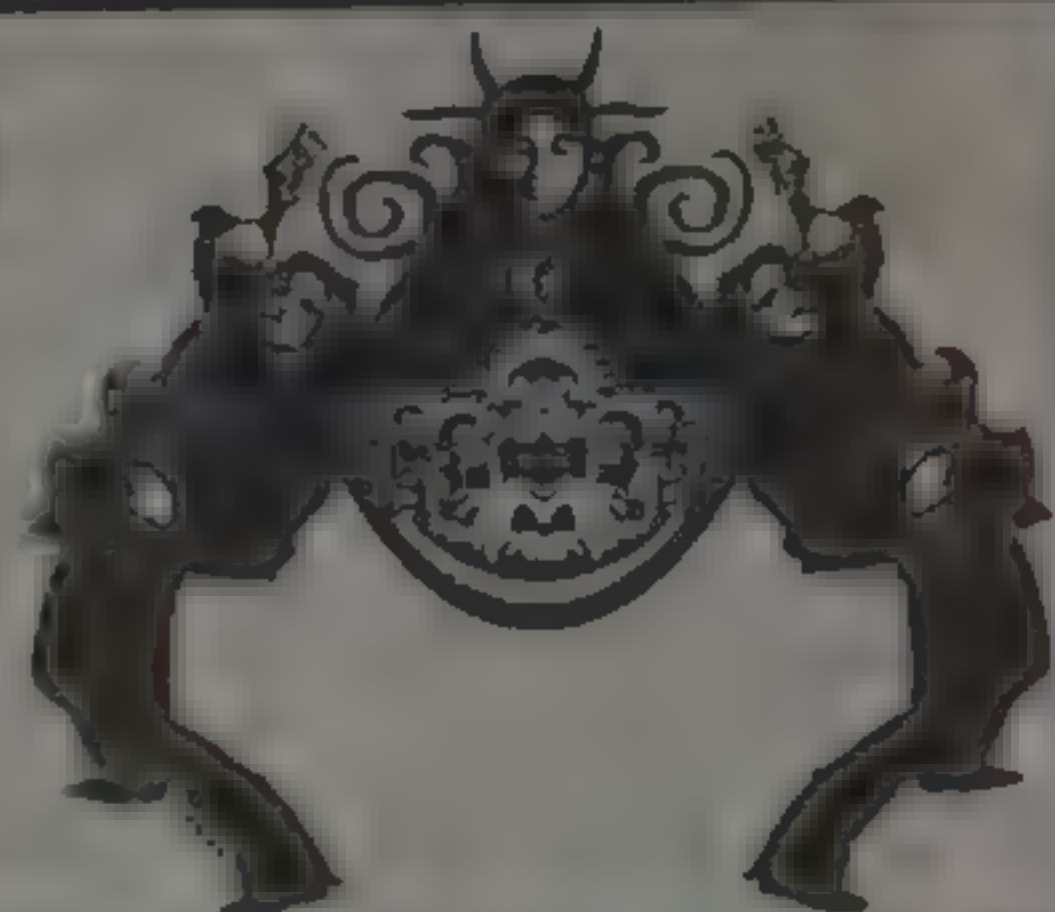
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**in the lounge**  
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**DEAD ROCK STARS PARTY**  
FIRST NIGHT FOR TRASHETRIATHURSDAYS  
CUSTOMER APPRECIATION PARTY  
PRIZES FOR COSTUMES @ MIDNIGHT  
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**March 10, 2006**

**Tricky Woo**  
**Illuminati**  
**Big John Bates**



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**Friday, March 17**

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**March 3**  
**Das Oontz**  
**DJ Dandroid**

**March 10**  
**Tricky Woo**  
**Illuminati**  
**Big John Bates**





# Craig Cardiff presents 'the commonality of experience'

EDEN MUNRO / eden@vancouverweekly.com

As a singer-songwriter, Craig Cardiff has no interest in simply filling the role of entertainer, performing like some sort of trained monkey. Instead, he wants to involve the audience as much as possible in both his songs and performances.

"What I want to do with my music and my performances is to challenge audiences with something that's not a straight show," Cardiff says. "Part of that is, within the frame of the storyteller, to include the audience a bit more than might be usual."

When it comes to songs, Cardiff avoids using himself as the exclusive subject matter for his music. "There's a sense of biography," he says, "but I think there's a lot you can do within the vein of the singer-songwriter in terms of presenting the commonality of experience."

In Cardiff's view, making music is not something to be done in a vacuum. When he performs, the experience is a collaborative one involving both the

PREVIEW

SAT, MAR 4 (9 PM)  
**CRAIG CARDIFF**  
WITH KRISTA HARTMAN  
AND CARRIE HYRNIW  
POWERPLANT, \$7

performer and the listener.

"I think the moment that every person in the room comes to the evening for is the sharing," he explains. "It's hard to predict when it will happen within a show, but when it does it's a wonderful, wonderful thing. For me, part of the reason for not touring with a band and for not creating a lot of space between me and the audience is because they're just as much a part of it as I am."

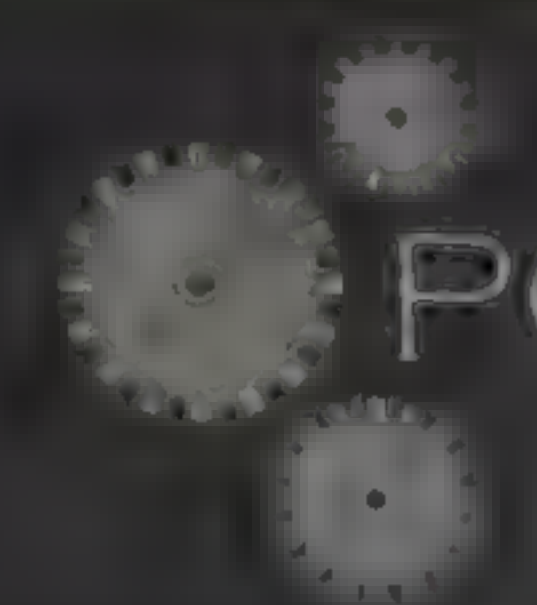
"There's a back-and-forth exchange—some of my best shows have been when I've invited people up on stage and there's been a piano, or I carry a very small percussion kit with me," he continues. "For me, the exciting moments have been where the train could go off the rails, but somehow it keeps itself all together." ▽



REVUE / FRI, FEB 24 / OUR MERCURY / NEW CITY

Based on Our Mercury's longevity and the amount of time the band's members have spent together, you might think that they'd be tired of each other by now, causing their stage show to suffer accordingly. Well, you'd be wrong, buster: Our Mercury assaulted the crowd at New City Suburbs last Friday with material from their newly released full-length, *From Below*. All of the new songs were excellent, and the old favourites were given new life by the addition of keyboards or a second guitar. I'm not suggesting they continue until they qualify for two-for-one hip replacement deals à la The Rolling Stones, but I'm thrilled that they don't plan to quit feeding us the rock anytime soon.

—BRYAN CARROLL / bryan@vancouverweekly.com



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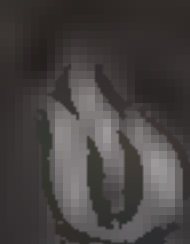


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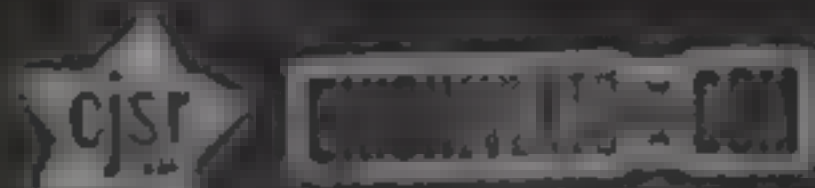
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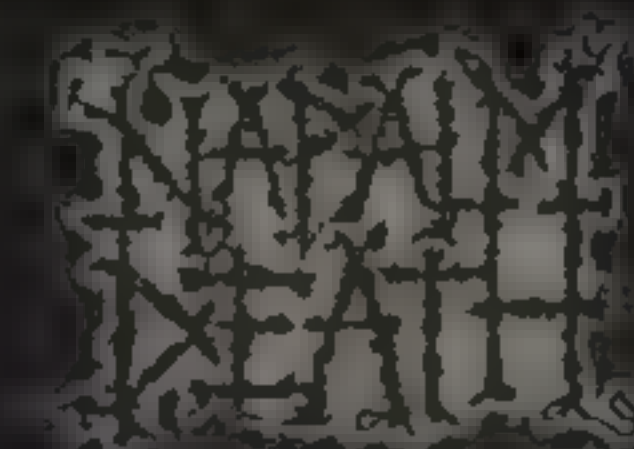
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MARCH 7 2006

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BIG D & THE KIDS TABLE  
THE FLATLINERS

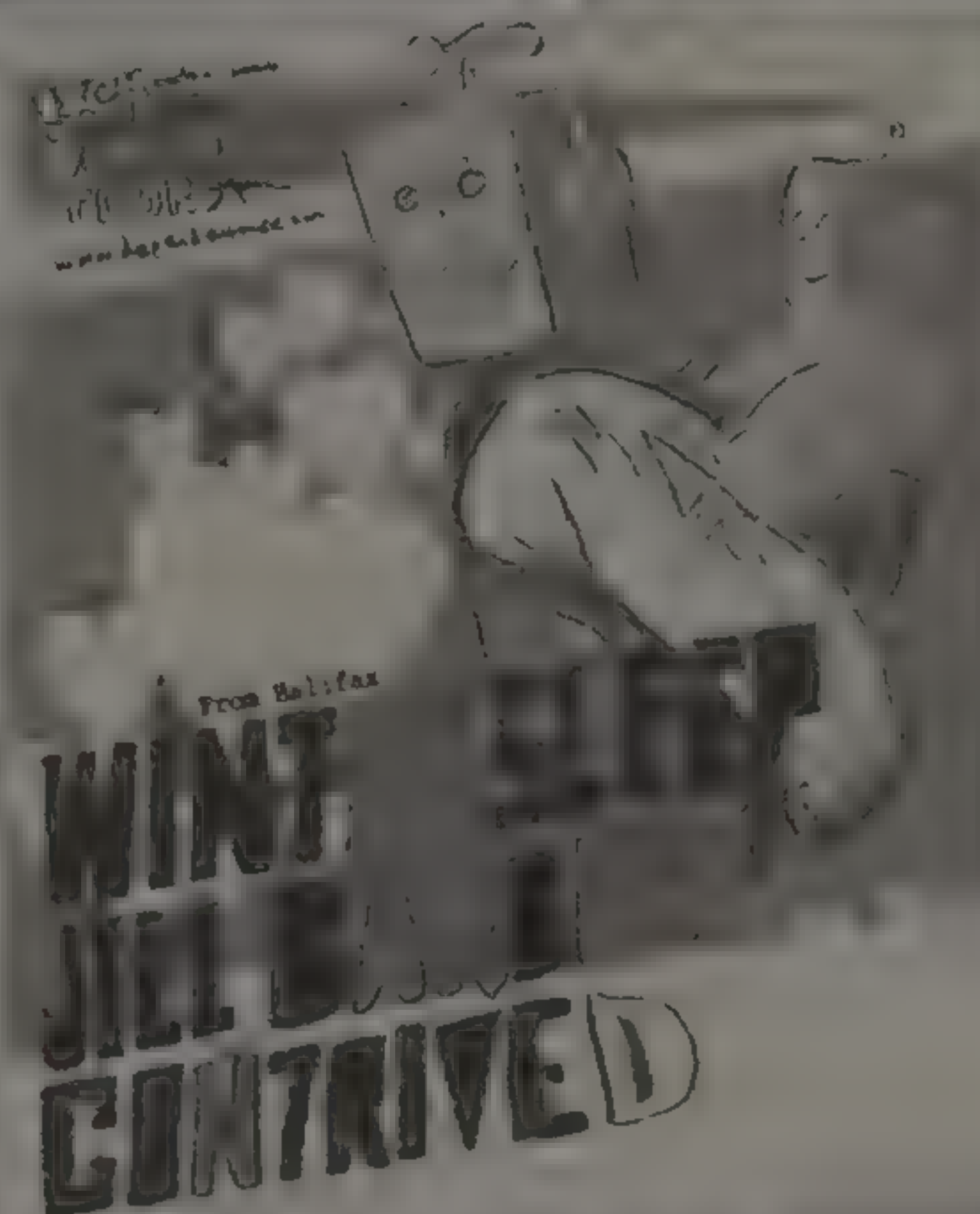
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ALL AGES - DOORS 7 PM

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MEGATUNES, FRESHCLOUD, FS(WEM)

VUE



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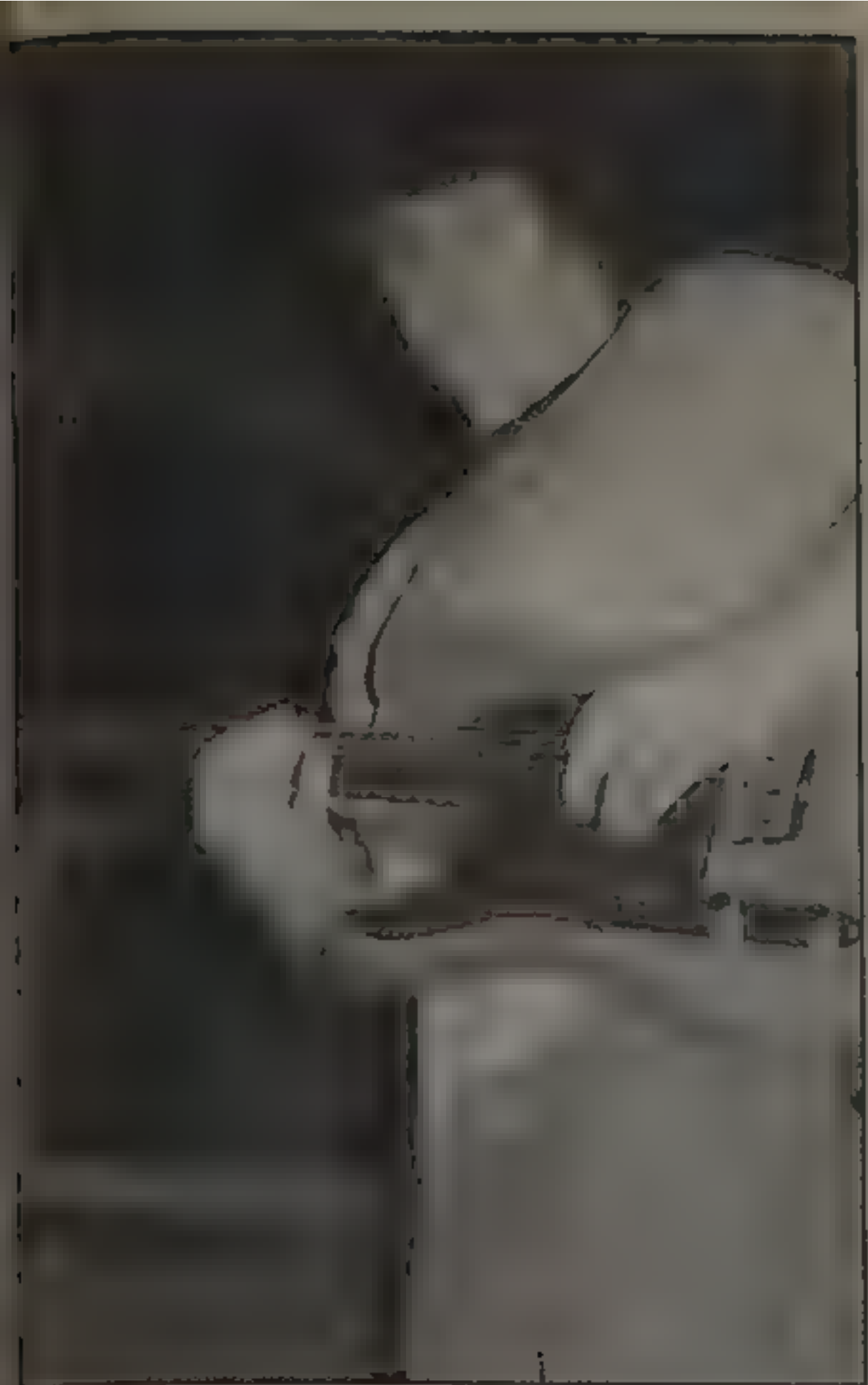
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# For Krista Hartman, polished means stained

EDEN MUNRO / eden@vuwweekly.com

A performer's first steps into the world of music creation are often accompanied by an artistic spirit.

As thoughts turn towards success in the music industry, though, it becomes more and more difficult to simply play music for the fun of it. Each move becomes one for the career, and musical honesty too often falls by the wayside.

That souring of the spirit is something that singer-songwriter **Krista Hartman** is working hard to avoid. For her, music is not something that should be perfected in order to sell it to the masses. The raw emotions of an unpolished performance are often stronger and more lasting than when the same song is scrubbed to an uncomfortable gleam.

"I'm not a perfectionist," laughs Hartman. "I wasn't professionally trained as a singer or a guitarist and there's something I've always appreciated about that."

Intent on capturing honest performances with rough edges, Hartman strives to keep her music loose and rustic, lamenting the stagnancy that frequently crops up amongst musicians in their strug-

gle to find an audience

"What I've seen at festivals is that people specialize at playing the same 10 songs," she sighs. "I think the reason people do that is because they're trying to get their songs to catch, but there's nothing more boring than when it seems that a person has only 10 songs that they play over and over again and reproduce the same concert three years in a row."

While some artists might be concerned about audience reaction to this inconsistency, Hartman isn't worried—she's simply doing what she enjoys hearing from other performers.

"I think the most important thing is an attentive audience that's willing to hear new material," she says. "The people who are really curious and interested in hearing something meaningful, and who have the patience and the interest, those are the people I'm interested in hanging out with, and that's what I look for too as a musician." ▽

PREVIEW  
MON, MAR 6 (9 PM)  
**KRISTA HARTMAN**  
O'BYRNE'S, NO COVER

**The Buttless Chaps**

**DAVID P. SMITH & DAD'S JUICE**

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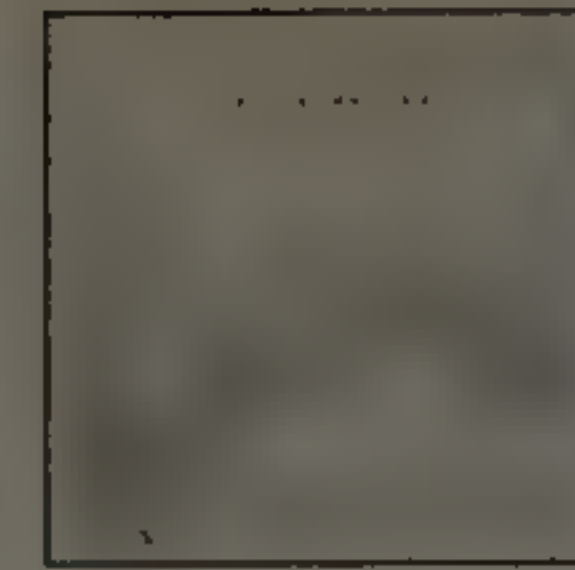
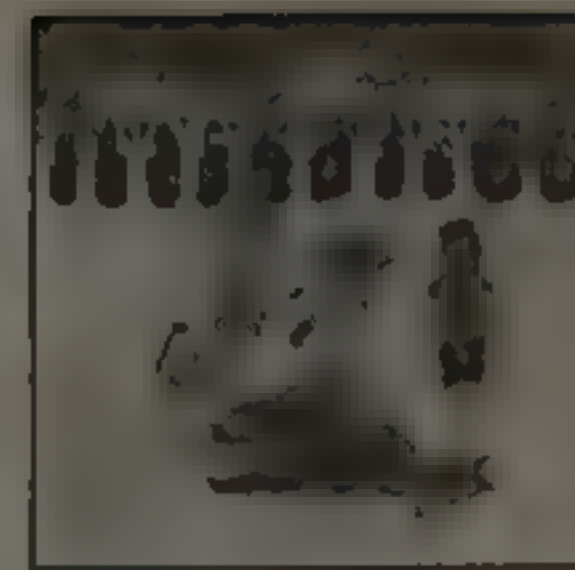
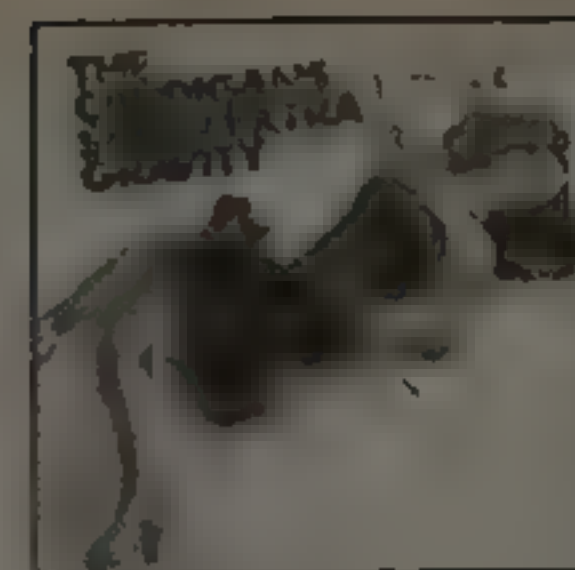
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ALBUM REVIEWS

NEW  
SOUNDS



THE CARDIGANS  
SUPER EXTRA GRAVITY  
UNIVERSAL

EDEN MUNRO / eden@vuwweekly.com



THIS ROCKS

*Super Extra Gravity* finds The Cardigans taking their existing sugar-sweet pop sound and dragging it into the bar-room for a few rounds of gritty heartache.

Right from the opener, "Losing A Friend," which features Nina Persson's tortured vocal and a guitar solo that climbs slowly higher, ratcheting the tension uncomfortably as it goes, this is the kind of music that you want—no, *need*—to hear when you're nursing a broken heart and a beer. These are the sort of songs that face the hurt head-on and help you get through it all.

There's an edge to the performances here, too, as though the Swedish power-popsters are right there on the stage bashing the tunes out live with Persson's pretty voice packing more tragedy than seems possible into the stomping country dirge of "Drip Drop Teardrop" and the cool rock of "I Need Some Fine Wine And You, You Need to be Nicer."

The band is locked into a tight groove throughout the album, but they never squeeze the life from the songs, keeping things interesting (the building storm of "Little Black Cloud" and the jagged guitar solo of "Godspell"), while Persson takes the listener on a journey through a damaged love life.

There are glimpses of happiness in her words, but it's the music that lifts her through the hurt and gives her the strength to survive.

BLOOD MERIDIAN  
SOLDIERS OF CHRIST EP  
OUTSIDE

EDEN MUNRO / eden@vuwweekly.com



THIS IS OK

A five-song EP doesn't leave much room for lacklustre material. If nothing grabs your ear, 15 minutes later it's over and so is the band.

Blood Meridian's *Soldiers of Christ* teeters right on that edge. The title track starts it off with a recycled Nirvana-esque guitar riff. There's some noodling on a piano in the background, too, and an unexcited lead vocal, all adding up to pretty much nothing.

The next song, "Shit World," fairs slightly better with a rhythm that tumbles along on the back of a saloon piano and a Texas-flavored guitar riff, but the bland vocal kills it, too.

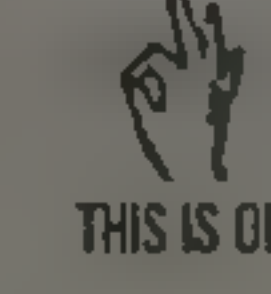
The boozy barroom sing-along "Hey Waitress" does stand out, but mainly because it conjures up The Rolling Stones' superior "Dear Doctor."

And then, it happens. With two songs left to go, Blood Meridian flips the game board on its side. No, they don't abandon their influences in favor of an electronic wasteland; they just pull everything together into "My Last Stand," a devastating love song that lays everything on the line. There's a desperate vocal over the half-time verses, giving way to a faster, defiant chorus, topped off with a guitar solo that sounds as though it drifted into the song after a week in the desert.

And that's not all, either: the disc finishes off with a dark, slow blues tune and the tortured proclamation, "Goddamn I hate the blues." Maybe they do, but those blues save this disc in the end.

DANKO JONES  
SLEEP IS THE ENEMY  
ANIMUS

SHEENA ROSSITER / sheena@vuwweekly.com



THIS IS OK

What do you get when you take three men who all grew up in suburban Toronto and who probably spent a majority of their teenage years sitting around a crummy garage or basement smoking joints, talking about girls and jamming? Well, you get Danko Jones of course!

Even though the "brown panther" and his eponymous band have come a long way from their humble beginnings, their lyrics, unfortunately, have not. The point of *Sleep is the Enemy* seems to be to teach teenage boys how to score on the first date.

On tracks like "First Date," Jones teaches his sex-ed lesson with suggestive lyrics such as "You got a sweet tooth and I'm your chocolate bar," and "It don't feel wrong / So take a chance / Give me a shot."

Despite ridiculous lyrics throughout, it's worth mentioning that, like any good pop-rocker, Danko Jones creates such catchy, toe-tapping rock sounds that the lyrics really become less a subliminal message than background noise, which is probably good for anyone making a premier appearance at Make-Out Lookout after a high-school dance.

RICHARD ASHCROFT  
KEYS TO THE WORLD  
PARLOPHONE/EMI

GRAHAM JOHNSON / graham@vuwweekly.com



THIS IS OK

Ever since his days in The Verve, Richard Ashcroft has been exploring the same theme, which can be summarized thusly: Well, it's a crazy world we're livin' in, but when that weight of the world has got you down, sometimes you'll stumble, but remember that the world is as wide as it is crazy, and if things seem like they're getting too heavy, know that when a new day dawns, there's always the power of love and the power of music to get you through." Repeat as needed.

On his third solo release, Ashcroft treads water lyrically, keeping everything very familiar (strings and guitar gesture grandly as many times as necessary). Despite some minor flashes of new direction (the electrified viola on "Why Not Nothing?" and vocal samples on the title track come to mind), it still sounds like volume three of one giant album—to quote his liner notes, he's "only just begun."

This isn't at all bad if you enjoy Ashcroft's work: if you're a fan, you'll probably enjoy as much as his previous releases, just don't expect anything new. If you're not a fan, though, this is unlikely to make you a convert. Pick up The Verve's *Northern Soul* instead.

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## SHE WANTS REVENGE SHE WANTS REVENGE Geffen

MARC MORIN / marc@vueweekly.com

I have to admit that I was pleasantly surprised by my first listen to She Wants Revenge's self-titled debut album. The cover art had me a little worried: based on the attractive-woman-hiding-a-knife-behind-her-back imagery, I thought this would be another run-of-the-mill screamo band, but when I listened to the first track I was greeted with a cool beat and vocals reminiscent of a still-alive (but very sedated) Ian Curtis.

The beats on this CD are very catchy and the vocals are all very well done, but all the songs are about five minutes long, which is at least three minutes longer than necessary. She Wants Revenge are clearly going for that droning, Interpol-esque sort of vibe (and they don't do a bad job of it, actually), but they don't seem know when to quit: the music doesn't really progress, but just kind of keeps going and going and going.

This may work for the Energizer Bunny, but She Wants Revenge should drop the idea and tighten things up a bit.

## BULLET FOR MY VALENTINE THE POISON SONY

EDEN MUNRO / eden@vueweekly.com

Bullet For My Valentine sound like they really want to be pissed off, with vocalist Matt Tuck spewing out lyrical gems such as "To iron out my creases / You must lacerate me till they're gone."

Tuck's vocal delivery varies between a growl that sounds a little too forced to be authentic and actual singing that is just too sweet and processed to fit in with the heavy music, and the shifts between the styles have a haphazard feel that leaves the whole thing sounding as though it has been cobbled together unevenly.

The music itself is loud and pounding, with very capable playing from the band, but the writing is less than thrilling. It takes more than just letting the fingers fly around the fretboard to make the music good, but these guys don't seem to have figured that out yet, ripping out forgettable knock-offs of early Metallica riffs.

It all blows past at a breakneck pace, with plenty of guitar solos, but the songs all run into each other until every track sounds like a variation on the same thing, and the solos sound like pale imitations of things Iron Maiden did years ago. Aggressive and heavy are good, but they really do need to be tempered by a little creativity, instead of regurgitation.

## Rozalind MacPhail discusses Traffic's John Barleycorn Must Die

### RETRO | DISTANT REPLAY

STEVEN SANDOR  
distantreplay@vueweekly.com

It's an old tale: Easterner packs up and heads west to search for fortune.

And it applies to flutist-cum-guitarist-and-singer Rozalind MacPhail, who grew up on Toronto Island and studied classical flute at the University of Toronto before spending seven years in Ottawa as a musician for hire, adding atmosphere to bands as varied as the folksy, down-to-Earth Great Lake Swimmers and Sub-Pop rockers The Constantines.

After releasing her solo debut EP, *Gas Station Sessions: Seven Songs for Seven Years*, which sees MacPhail and songwriter Lindsay Ferguson mix folk guitar

with flute into something very contemporary, MacPhail moved west to the Banff Centre, where she is focusing on writing music for a full-length album. She's loving Alberta so much that she's thinking about staying—Edmonton music fans will get the chance to hear her March 31 at the Sidetrack.

MacPhail goes all the way back to her childhood on the Toronto Island when she recalls the album that had the most influence on her musical career—Traffic's *John Barleycorn Must Die*, released way back in 1970.

"My dad had a great collection of vintage records from the '60s and '70s, and we used to play a game—

he'd play songs and I'd have to guess what album they came from," says MacPhail. "Where did this song come from? 'Where did this song come from?' And that was my favourite album that he would play."

Traffic was the band fronted by Steve Winwood, who would later go on to a solo career filled with smash hit after smash hit. Traffic was a major part of the psychedelic music movement, able to mix funk, folk and rock together—with "Dear Mr Fantasy" going down as one of the top singles of 1968.

*John Barleycorn Must Die's* major hit was "Glad," but MacPhail remembers it fondly for the band's rendition of the folk classic "John Barleycorn," which saw Chris Wood place a flute solo in the song that was simply stunning. Remember, at that time Jethro Tull—a band

which combined flute with rock—hadn't yet got to world fame, so the sound of a flute in a rock outfit was revolutionary. And it made MacPhail realize that the flute didn't have to be solely a classical instrument.

"That album made we want to dance, too," she says. "They took a traditional folk song and brought it to life. Before that, I never knew the flute could sound so funky. That song really inspired me to improvise on the flute. It really took me in a whole new direction in my musical life."

That direction has led the Ontario gal out to Alberta—and our province is better off for it. ▽



### HAIKU! | QUICK SPINS

WHITEY AND TB PLAYER  
quickspins@vueweekly.com

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Also, more importantly  
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Cuban gigolo  
Or hot jazz trumpet-meister  
Why can't it be both?

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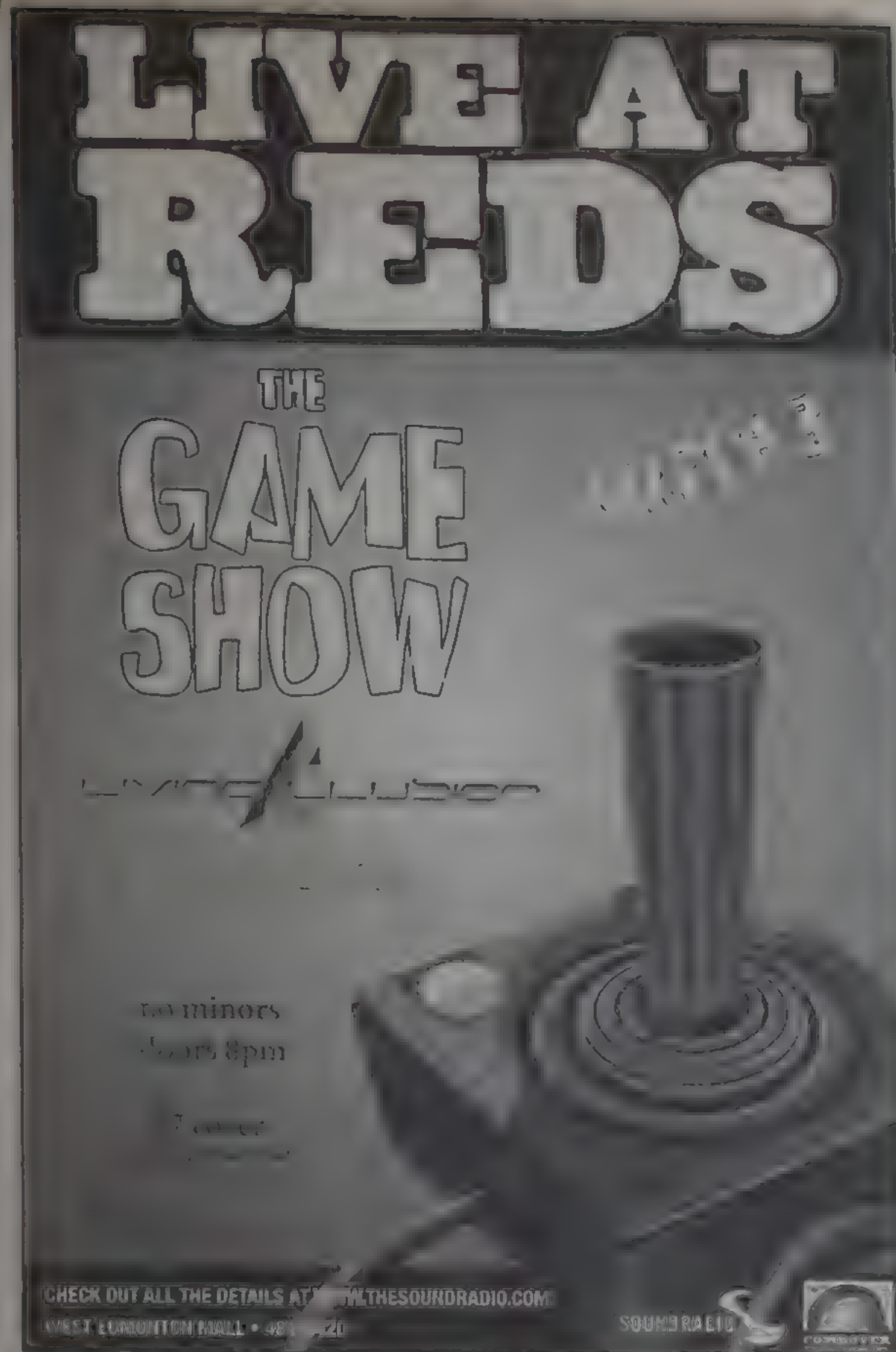
Loosey and goosey  
Short little pop ditties bring  
Smiles on Monday morn

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# For gay NFLers, two certainties: a tell-all book and Pls on your tail

## QUEER 3 DOLLAR BILL

RICHARD BURNETT  
threedollarbill@vuwweekly.com

There's been a lot of spilt ink in recent days over gay NFL football players, mainly about former New York Giants offensive lineman Roy Simmons, who charges he was denied access to the Super Bowl media centre this year because he is gay and HIV-positive.

The sensational media scuffle came on the heels of the publication of Simmons' headline-grabbing sex-and-drug-filled memoirs *Out of Bounds: Coming Out of Sexual Abuse, Addiction, and My Life of Lies in the NFL Closet*. Simmons, of course, was only the second NFLer to come out of the closet, way back in 1992.

The third, former Green Bay Packer and Atlanta Falcon Esera Tuaolo, came out on ESPN's *Real Sports* in 2002. There he acknowledged that the groundbreaking 1977 autobiography of David Kopay, the first NFLer to come out of the closet, literally saved his life. Kopay, whom I've interviewed in this column a couple times over the years, told me he cried when he saw Tuaolo come out on ESPN.

"When David and I met for the first time [afterwards]," Tuaolo told me last week, "I bawled like a baby. It was like, 'You saved my life' and for him it was, 'You are my confirmation.'"

Tuaolo will likely be back in the news when his own autobiography, *Alone in the Trenches: My Life as a Gay Man in the NFL* is published on March 15.

"Writing this book was cathartic because you can't hold anything back," Tuaolo explains. "What inspired me were the e-mails I got on my website after coming out. I also wanted to put my life on paper for my [two] children. It was a hard process, opening doors that had been shut forever. I was molested as a child and went into a [Never-] Neverland and put it all in this closet."

You can read about his years micro-managing his NFL closet, from locker-room prayer circles to winning Super Bowl XXXIII with the Falcons, a game in which Tuaolo got the last tackle. Tuaolo also shares poignant stories about meeting his life partner, Mitchell, and how his older gay brother Tua died of AIDS.

"If he were still alive Tua would tell me he was proud of me," Tuaolo says, the emotion swelling in his voice. "He'd tell me, 'Good job. And I love you.'"

Bath University professor Eric Anderson alleges in his own book—*In the Game: Gay Athletes and the Cult of Masculinity*—that there is "a secret society of investigators who look for and report on gay NFL players who frequent gay bars."

What NFL clubs do with this information is not public knowledge, but

Anderson told me last year, "Why would [private eyes tailing gay athletes] surprise anybody? When these corporations look to hire an athlete for millions of dollars, they expect a package that will bring them more money. It's totally ironic they will [nonetheless] employ people charged with murder or sexual assault."

Tuaolo says, "I've heard about the secret society, meetings in Japan. I still think we're years away from having an openly gay player in the NFL. I'm hoping it will happen in my lifetime but I understand where they [closeted players] are coming from. The money is so huge now. I'm [still] trying to get the NFL to address GLBT issues in their directives."

When I ask if the league is receptive, Tuaolo mumbles, "Well, you know ..."

I then ask Tuaolo, a Gay Games ambassador who will sing at the opening ceremonies of this summer's games in Chicago, about the simmering feud between the Gay Games and Montreal's 2006 OutGames.

"I don't have an opinion on it because I don't really understand it," Tuaolo replies. "I think if we want this [gay sports movement] to grow like the Olympics, we will have to work together. United we stand, divided we fall. I'm not sure who's at fault. We shouldn't blame one another anymore. We should work it out. I'd like to just call it The Games, not the Gay Games."

Today Tuaolo is more occupied with raising his two children. "Being a dad is fantastic. The frosting on the cake is that I'll be able to have grandchildren. When my son and daughter tell me, 'I love Big Daddy,' there's nothing like it."

What do the kids call Tuaolo life partner, Mitchell? "They call him Little Daddy."

Most important they're growing up in a home where love knows no boundaries. As Tuaolo says, "Hate in any form is wrong. I don't care how you sugarcoat it."

**FINAL NOTE** Tennis legend Martina Navratilova has joined the Montreal OutGames Circle of Champions. Navratilova will participate in Montreal's International Conference on LGBT Human Rights, which will be held for three days before the OutGames. Then, at the OutGames opening ceremony on July 26, she and Mark Tewksbury, Olympic gold medalist and OutGames co-president, will present the Declaration of Montreal.

"[Montreal] has built a new model for LGBT sport and cultural events, one that honours the past, speaks to the present, and stands ready to embrace the future," Navratilova said in a prepared statement.

Following the OutGames, the Declaration of Montreal will be introduced to the United Nations. To date, over 10 000 participants have registered for Montreal's OutGames. For more info, surf to [www.montreal2006.org](http://www.montreal2006.org). ▀

LISTINGS FOR YOU

## EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426 2889  
OR E-MAIL GLENYS AT LISTINGS@VUWEEKLY.COM  
DEADLINE IS FRIDAY AT 3 PM

### CLUBS/LECTURES

**BILL CLINTON—ON CANADA-U.S. RELATIONS** Rexall Place (451-8000) • An evening with former President Bill Clinton as he discusses issues facing our world today including the critical issues that affect the Canadian-American relationship • Thu, Mar 9 (7pm) • \$85-25-\$230 at TicketMaster

**BOREAL ENVIRONMENTAL ACTIVISM** 7, 6328A-104 St, every Thu (6:30-8:30) • Organic Roots, 8225-122 St, every third Thu (6:30pm)

**CONVERSATION CAFÉ** Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

**DOWNTOWN EAST PUBLIC MEETING (JASPER EAST)** City Hall, 100th Street and 102a Ave (496-8200) • Help envision the transformation of one of Edmonton's oldest communities • Wed, Mar 8 (7pm) • Free

**EDGE CODES** Zedler Hall, Citadel Theatre, [www.edge-codes.com](http://www.edge-codes.com) • The art of motion picture editing • Thu, Mar 2 (8pm)

**EDMONTON TRANSIT** Grant MacEwan College, City Centre Campus, 10700-104 Ave, [tinyurl.com/hcnsk](http://tinyurl.com/hcnsk) • Annual community conference featuring presentations, workshops, held trips and displays • Sat, Mar 11 (9am-12:30pm) • Free

**FAVA'S MONTHLY WRITER'S CIRCLE** Exhibition Suite (429-1671) • Meeting on the first Tue ea. month (7-9pm), to discuss, share and comment on work in progress, common challenges and to hear from special guests

**FAVA PRESENTS BOB WISEMAN** FAVA, 9722-102 St (429-1671) • Discussion on good and bad music for film • Mar 6 • Tickets available at FAVA

**FREE TIBET—WALK AND RALLY** Earth's General Store, 10832 Whyte Ave, [www.tibet.ca](http://www.tibet.ca) • Sat, Mar 11 (1pm) • Free

**ISLAM, HUMAN RIGHTS, AND REFORM IN THE 21ST CENTURY** Tony Lecture Theatre 12, U of A • Insider/OUT Speakers' Series: Lecture by Ishaq Manji, Ms. Manji and book signing of her book *The Trouble with Islam Today* • Fri, Mar. 3 (3-4pm) • Free

**JESUS THROUGH THE CENTURIES—HIS PLACE IN THE HISTORY OF CULTURE** Star of the North Retreat Centre, 3A St. Vital Ave, St. Albert (459-5511) • Lecture/discussion facilitated by David Goa • Mar 16 (8pm) • \$89 (series)/\$20 (session) • Pre-register

**JOINING UP THE DOTS—TRYING TO REBUILD ENGLAND'S GREEN AND PLEASANT LAND** Engineering Teaching Learning Complex, Rm 1-007, U of A • Lecture by Dr. Keith Kirby, presented by The Environmental Research and Studies Centre • Thu, Mar 2, (4:30-5:30pm)

**OUR NORTH AMERICA: FROM TURTLE ISLAND TO THE SECURITY AND PROSPERITY PARTNERSHIP** Tory Bdg basement, Rm 95, U of A • Tory Bdg, Basement, Room 95 • Lecture on *Canada-Mexico Relations: A Contemporary Balance*, presented by Fred Judson • Mar 9 (3:30-5pm)

**OXFAM CANADA—EDMONTON CHAPTER** Tory 4-10, U of A, [ox\\_ed@yahoo.ca](mailto:ox_ed@yahoo.ca) • A human rights based group that works on social justice issues through education and advocacy • Every 2nd Wed ea. month (6:30pm) • Wed, Mar 8

**PHILOSOPHERS CAFÉ** Stanley A. Milner Library basement, Edmonton Room, 7 Sir Winston Churchill Sq (492-0448) • *Words, Words, Words - What's Shakespeare Talking About?* with Dr. Jonathan Hart • Sat, Mar 4 (2:30-3pm)

**PRO-CHOICE COALITION** Heritage Room, Main Fl, City Hall, 1 Sir Winston Churchill Sq (423-3737) • Meeting • Sun, Mar 5 (2-4pm) • Free, \$3-\$5 donation

**ROMANCE WRITERS OF EDMONTON** Grant McEwan, Rm 5-238, [www.romancewritersedmonton.com](http://www.romancewritersedmonton.com) • First and third Thu ea. Month (7-9:30pm)

**SHAMANIC DRUMMING CIRCLE** Korean Buddhist Temple, 10155 89 St, [www.changinwoman.ca](http://www.changinwoman.ca) • 1st and 3rd Fri ea. month

**SHAPE-NOTE/SACRED HARP SINGING** U of A Fine Arts Bldg 112 St, 89 Ave, Rm 2 28, [kmmiller@ualberta.ca](mailto:kmmiller@ualberta.ca) • Sing four-part folk hymns from the American South, no religious affiliation • Every Tue (5-7pm)

**TOASTMASTERS** • **Norwood Toastmasters Club**, 11150-82 St (430-8774) Learn public speaking and communication skills in an encouraging, supportive and friendly environment, every Thu (8-10pm) • **N'Orators Toastmasters Club**, 11910-40 St (476-6963) Learn public speaking/leadership skills, every Wed (7-9pm)

**TOURETTE SYNDROME FOUNDATION** Academy of King Edward, 8525-101 St (1-866-824-9764) • Support meeting to provide support for parents of children with TS • First Wed ea. month (7-9pm)

**TREKKING IN TIBET** Royal Alberta Museum, 12845-102 Ave • A multimedia adventure through Laos, Southern China and Mystical Tibet presented by William Jens • Wed, Mar 8 (7:30pm) • \$18 (adv) at MEC/\$20 (door)

**VEGETARIANS OF ALBERTA** Riverdale Community Hall, 9231-100 Ave (588-2713/466-1448) • Annual cook-off competition • Sun, Mar 12 (5:30am-7pm) • \$2 (member)/\$3 (non-member)

**VIGIL TO STOP PRIVATIZATION OF MEDICARE** Alberta Legislature • Mon, Mar 6 (7:15pm) • Wed, Mar 8 (12:15 noon) • Mon, Mar 13 (7:15pm) • Wed, Mar 15 (12:15pm)

**WOMEN IN BLACK** Front of Old Strathcona Farmers' Market members [shaw.ca/womeninblack](http://shaw.ca/womeninblack) • Silent vigil • Sat, Mar 4 (10-11am)

**WOMEN'S HEALING CIRCLE** Still Point, 110, 10350-124 St

(422-4789) • With Marlene Peters • Sat, Mar 11 (7-9:30pm) • \$10 (lower cost)

**THE WORLD WE WANT** City Hall, City Room, 1 Sir Winston Churchill Sq (426-8914) • *Phila Dialogue on Caring Citizenship/Creating Community: Learning & Living Together!* featuring speakers Al Trajnski and Alan Broadbent • Mar 10-11 (9am-3:30pm) • Free

### QUEER LISTINGS

**AGAPE** Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace ([andre.grace@ualberta.ca](mailto:andre.grace@ualberta.ca)) for info

**BISEXUAL WOMEN'S COFFEE GROUP** [bwcw@teegroup@yahoo.ca](mailto:bwcw@teegroup@yahoo.ca) • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDYS NITE CLUB** 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30), DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Gurls Gone Wild Midnite, with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12:30), with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

**DOWN UNDER MENS BATH HOUSE** 12224 Jasper Ave (482-7960) • Open 24/7 • [www.gayedmonton.com](http://www.gayedmonton.com)

**EDMONTON RAINBOW BUSINESS ASSOCIATION** [www.edmontonrba.org](http://www.edmontonrba.org) • Monthly after business mixer, Network and share contacts in the GLBT business community • Second Wed ea. month

**HIV NETWORK OF EDMONTON SOCIETY** 300, 11456-Jasper Ave (488-5742) or [contact7@hivedmonton.com](mailto:contact7@hivedmonton.com) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms) Speakers Series. Contact Kris Jkewells@ualberta.ca

**LIVING POSITIVE** 404, 10408-124 St, [www.edmlivingpositive.ca](http://www.edmlivingpositive.ca) (1-877-975-9448/488-5769) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counselling

**MADELEINE SANAM FOUNDATION** Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** [www.geocities.com/makingwaves\\_edm](http://www.geocities.com/makingwaves_edm) • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

**PRIDE CENTRE OF EDMONTON** 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • GLBT and Supporters Community and Resource Centre: Drop-in, use the library, TV room, community access computers. Join a group or take part in special programming • Bears Movie Night: Bears Club, last Sun ea. month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals, first, third, last Sun ea. month (2-4pm) • Sunday Night Mens Discussion Group: Mens social and discussion group, every Sun (7pm), Rob Wells at [robwells7810@hotmail.com](mailto:robwells7810@hotmail.com) • Monday Movie Night: Movie nights with themed movies and discussion afterwards, every Mon • Womens Spirituality Group: Drumming circle facilitated by Kwaiiti, 2nd Tue ea. month (7pm, TV room) • Bisexual Discussion Group: Mixed social and discussion group drop-in, facilitated by Vanessa edmbiggroup@yahoo.com, first, third Tue ea. month (7pm Meeting Room A) • Community Potluck Dinner: Second Mon ea. month (7-9pm) • Meditation Circle: Drop-in, facilitated by Hanne Csanyi, [hame@tyrewind.com](mailto:hame@tyrewind.com), 1st/3rd Wed ea. month, Meeting Room A, \$5 • The HIV Positive Gay Men's Group: Drop-in caring circle facilitated by Mark (HIV Outreach), every Thu (1-4pm, 7-9pm) • Youth Understanding Youth: Youth support and social group, every Sat (7-9pm), [yuy@shaw.ca](mailto:yuy@shaw.ca), [www.members.shaw.ca/yuy](http://www.members.shaw.ca/yuy) • Womenspace: 1st Sat ea. month (10am-1pm) • Prime Timers: Monthly member meetings • Dykes to Watch Out For: Discussion and Social Group, Wed, Mar 8, 22 • Parents Rock the World: PFLAG for parents of gay, lesbian, bisexual, transgender and children; Tue, Mar 7

**PRISM BAR AND GRILL** 10524-101 St, back entrance (990 0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs Euro Blitz: New European music with DJ Outlawak Downstairs: DJ Jazzy • Sat: Every Sat like new years Upstairs: Monthly theme parties with DJ Jazzy, Downstairs: New music with DJ Dan and Mike • Long weekend: Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue: Thu \$1 (member)/\$4 (non-member), Fri-Sat \$4 (member)/\$6 (non-member), Sun \$2

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

### SPECIAL EVENTS

**AUTISM SOCIETY OF EDMONTON—OPENING DOORS** Italian Cultural Centre (453-3971) • Fundraising gala dinner and auction • Mar 10

**BLACK HISTORY MONTH AWARDS BANQUET** [www.nbc-edmonton.org](http://www.nbc-edmonton.org) (425 0319) • Chateau Louis Conference Centre • Sat, Mar 4 (6:30pm-1:30am) • \$40 (adult)/\$35 (Senior)/\$20 (child)

**BUTTERFLY GALA FUNDRAISING EVENT** Sorrentino's Restaurant, Downtown Edmonton (459-1692) • International Children's Festival annual fundraiser with a silent auction, live entertainment and hors d'oeuvres • Sat, Mar 11 (7pm) • \$100

**CANADIAN LANDMINE AWARENESS WEEK** [www.militarycanada.ca](http://www.militarycanada.ca) until Mar 5 • **Disarm Film Screening** Stanley A. Milner Library theatre documentary Thu, Mar 2 (7pm), \$5-\$8 • **Spotlight On A Messacre** Black Dog Freehouse, Under Laj (downstairs) 10 short films, Fri, Mar 3 (7pm), free

**EPICUREAN EXPERIENCE—IT'S NOT HOSPITAL FOOD** Various locations, [www.loisholehospital.com](http://www.loisholehospital.com) • Dine out and celebrate International Women's Day • Mar 8 • Fundraiser for the Lois Hole Hospital

**EXPRESSIVE ARTS EXPERIENCE** Red Strap Art Market, 10305-97 St (497-2211) • Open stage for musicians, poets, dancers, and visual artists • Sat, Mar. 11 (1-4pm) • Free

**HEALTH AND WELLNESS SHOW** Mayfield Inn Trade Centre 16615-109 Ave • Lectures, free health testing, learn about fitness, nutrition and more • Sat, Mar 4 (9am-6pm), Sun, Mar 5 (10am-6pm) • \$10 (adult)/\$7 (senior)/\$5 (child) at door, Saleway

**IN THE WORDS OF WOMEN** Hellenic Canadian Community Hall, 10450 116 St • Afternoon events and evening featuring Alhambra Ensemble Espanol (Flamenco), a fashion show and a dance with music by Sista, Janaya and Soula Fyah • \$2 (2-5pm) • \$10 (8pm dance) available at TIX on the Square, door

**IRISH FILM FESTIVAL** Metro Cinema, Citadel Theatre, 9828-101A Ave (436-3219) • Presented by the Celtic Cultural Association of Alberta • Mar 3-5 • Tickets available by calling 436-3219, or at the door

**THE IZUBA AND THE AMASONGA!** Portuguese Community Hall, 12964-52 St (634-3598/232-4672/695-9178) • Rwandese cultural show in support of Rwandese orphans, victims of genocide and HIV, featuring performances by The IZUBA and the Amasonga, as well as music and dance • Sat, Mar. 4 (7pm) • \$20 (include dinner)/\$30 (couple include dinner)/children under 15 free

**ONE** Unity Church of Edmonton, 132 St, 106 Ave (913-6466) • Movie presented by Unity of Edmonton • Mar. 5 (1pm) • \$12

**SHRINE CIRCUS** Rexall Place • A three-ring circus with clowns, acrobats, trapeze and the works • Mar. 10-12 (Fri 7pm, Sat 1pm, 7pm; Sun 1pm, 5:30pm) • Proceeds to various local charities

**SILENCE! HEAR THE CHILDREN** St. Joseph's College, the Newman Centre, U of A Campus (438-4323) • Silent auction, coffee house, Latin dance and music performances • Fri, Mar 10 (7-10pm) • \$5, all ages welcome, proceeds to a school for disabled children in Argentina

**SNOW VALLEY** (434-3991, ext 234) • DJs, ski and snowboard demos, Sonic's Intern Army • Fri, Mar. 3 (5-9pm)

**STARS OF HOPE** Jubilee Auditorium (451-8000) • Mar 4 (7pm) • \$15 at TicketMaster, proceeds to the Kids With Cancer Society

### KARAOKE

**AVENUE PIZZA** 8519-112 St (432-0536) • Every Thu (9:30pm)

**B-STREET** 11818-111 Ave (414-0545) • Every Wed-Sun (9pm) with Brad Scott

**BANKER'S PUB** 16753-100 St (406-5440) • Every Fri (9pm-1am) • Every Sun (8pm-midnight) with Off-Key Entertainment

**BLIND PIG PUB AND GRILL** 32 St, Anne Street, St. Albert, 418-6332 • Every Thu • Every Wed: name that tune

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm-12), Hosted by Jeannie

**CHRISTOPHER'S PARTY PUB** 37 Millbourne Rd • Every Tue (8pm) with Sonia Prosound

**DOYLE'S PUB** 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm)

**ECCO PUB** 9605-66 Ave • Every Mon (9pm) with Sonia, Prosound Productions

**FRANCO'S** 14059 Victoria Trail (478-4636) • Every Thu (8-12), Fri-Sat (10pm-2:30am) with Oebra-Fae

**FUNKY BUDDHA ON WHYTE AVE** 10341-82 Ave (433-9576) • Every Sun: Karaoke Night

**GAS PUMP** 10166-114 St (488-4841) • Every Tue/Wed (9pm)

**HOLIDAY INN** 4520-76 Ave • Every Thu (8:30pm) with Prosound Productions

**JAMMERS PUB** 11948-127 Ave (451-8779) • Every Mon (7-11pm) hosted by Peggy Sue

**LAKEVIEW PUB** 18 9104-179 Ave • Every Sat (9pm-1am) with Off-Key Entertainment

**MOJO'S** Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm) with Sonia, Prosound Productions

**O'CONNORS IRISH PUB** 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

**PICARDS PUB** 10725-104 Ave (428-4386) • Every Fri (4pm) hosted by Chris

**ROSARIO KARAOKE CENTRAL** 11715-108 Ave (447-4727) • Nightly (9:30pm) with Dave and Ed

**ROSE AND CROWN** 10235 101 St • Every Sun (9pm) with Sonia Prosound Productions

**ROSIE'S BAR AND GRILL** • Downtown, 10604-101 St (423-3499), every Mon-Sat (9pm), Sun (7pm) with Ruth • Highstreet, 10315-124 St (462-1600), daily (8:30pm) • Old Strathcona, 10475-80 Ave (439-7211), every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am) with Off-Key Entertainment

**SANTANA'S** • Every Wed (9pm-2am)

**SPORTSWORLD INLINE AND ROLLER SKATING DISCO** 13710-104 St (472-6336) • Every Tues, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

**T.B.'S PUB** 62 St, Stony Plain Rd (443-2621) • Every Fri-Sat (9pm-2am) with Jeannie, games and prizes

**TODAY'S** 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am)

**WHISTLE STOP PUB** 24 Ave, 132 St (451-5506) • Every Wed-Thu with Jeannie

**WINSTONS PUB** 9016-132 Ave (457-4883) • Every Fri/Sat (9pm-1am)

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Every Sat-Wed (7pm-midnight), with Annie and Tizzy

**YESTERDAY'S** 205 Carnegie Dr, St. Albert (459-0295) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole



If this column looks familiar, it's because last week we accidentally published the edition of Free Will Astrology intended for this week's issue. We're sorry if last week didn't turn out as advertised; let's try the same advice over again.

### ARIES (MAR 21 - APR 19)

After viewing Shakespeare's *A Midsummer Night's Dream* in 1662, diarist Samuel Pepys called it "the most stupid, ridiculous play I ever saw in my life." French philosopher Voltaire had an equally dim view of Shakespeare's *Hamlet*. "One would imagine this piece to be the work of a drunken savage," he wrote in 1768. Pepys' and Voltaire's opinions of the Bard ultimately became a minority view, of course. In the coming months, I predict there will be a similar evolution in the consensus about certain events of your own past. Both you and others will come to think highly of things once considered worthless or aberrant. Redemption begins now.

### TAURUS (APR 20 - MAY 20)

To celebrate this royal phase of your astrological cycle, I would love to create a "Master of the Universe" crown for you to wear, at least in your imagination. Since I'd like it to conform to your exact needs and specifications, I'm soliciting your input. Please visualize in great detail the kind of regal headpiece you want, then communicate a vision of it to me telepathically. When it's done, I will set it on your head in a dream, and ask you to not take it off for five days and five nights.

### GEMINI (MAY 21 - JUN 20)

I advise you not to take any of the following actions in the coming week: getting a vanity license plate that says 2GD4U or SUX2BU; pretending you know stuff you don't; doing anything that will later require you to tell someone, "I can explain everything"; getting cosmetic surgery that makes you resemble your favorite celebrity; cleverly mocking people who haven't had the same luck and privileges you've had. On the other hand, I do recommend that you engage in actions like the following: giving theatre tickets to a homeless vagabond; doing a day-long impersonation of the person you want to become; climbing a tree and singing songs that inspire you to move more rapidly toward the future.

### CANCER (JUN 21 - JUL 22)

It's official. The National Climatic Data Center has confirmed that the weather went crazy in the US last year. From Fresno's 21 consecutive days of 100-degree temperatures to record rainfall in Las Vegas, Wichita, and Pensacola, extreme conditions became commonplace. For you, Cancerian, the coming weeks will have a certain metaphorical resemblance to last year's profusion of weather anomalies. For instance, you can expect events that are akin to hailstorms from sunny skies and triple rainbows at dawn. But that won't be a problem as long as you vow to be intrigued and entertained, not thrown off course, by the interesting outbreaks of wild phenomena.

### LEO (JUL 23 - AUG 22)

"Human beings are often unable to receive because we do not know what to ask for," writes Malidoma Some in his book *Of Water and the Spirit*. "We sometimes can't get what we need because we

do not know what we want." Your task in the coming week, Leo, is to make sure you don't fit his description. How? Devote yourself to the glorious quest of decoding your most fundamental riddle: What is it you want more than anything else? Once you know, take a pledge to put that desire at the center of your life.

### VIRGO (AUG 23 - SEP 22)

It will be a rather animalistic week, Virgo—or at least it *should* be. I suggest that you learn to feel more trust in your primal instincts; find out more about the part of you that doesn't use words. If you've got the luxury to experiment, see what it's like when you give your inner beast permission to express all of its creativity. The coming days will also be prime time to befriend lone wolves, horse around with wise old owls, welcome back lost sheep, play possum with jackasses, and flirt with sacred cows.

### LIBRA (SEP 23 - OCT 22)

Indian director T Rajeevnanth is in the early stages of planning his 11th film. It will be a story about Nobel Peace Prize-winner Mother Teresa. Among the small group of actresses he's considering to play the title role is none other than the American celebrity Paris Hilton. Apparently Rajeevnanth can sense something in Hilton that is invisible to many of the rest of us. I urge you to be like him in the coming days. Be on the lookout to find value in things that no one else esteems. Find the hidden beauty that everybody has missed. Hunt for riches in the least likely places.

### SCORPIO (OCT 23 - NOV 21)

I swear the strange woman standing near me at LA's Getty Museum was having an

erotic experience as she gazed upon van Gogh's *Irises*. She wasn't touching herself, nor was anyone else. But she was apparently experiencing waves of convulsive delight, as suggested by her rapid breathing, shivering muscles, fluttering eyelids, and sweaty forehead. Fifteen minutes later, I saw her again in front of Jean-Honoré Fragonard's *The Fountain of Love*. She was only slightly more composed. In a friendly voice, I said, "This stuff really moves you, doesn't it?" "Oh, yeah," she replied, "I've not only learned how to make love with actual flowers and clouds and fountains, I can even make love with paintings of them." Your assignment in the coming weeks, Scorpio, is to take a page from this woman's *Kama Sutra*: Figure out how to achieve rapturous communion with absolutely everything.

### SAGITTARIUS (NOV 22 - DEC 21)

"They say a thing is holy if it makes you hold your tongue," muses a character in John Crowley's fantasy novel *Engine Summer*, speaking of the difference between his culture and another. "But we say a thing is holy if it makes you laugh." Let this be a seed thought as you re-evaluate and take inventory of what constitutes holiness for you, Sagittarius. According to my reading of the astrological omens, you will thrive if you spend quality time in sacred space seeking out uncanny experiences that kindle feelings of adoration and awe and amusement.

### CAPRICORN (DEC 22 - JAN 19)

You will soon experience an upsurge in brainpower—perhaps as much as a 10-point increase in your IQ. I believe the events that heighten your intelligence will involve you doing something brave and

resourceful. It's possible, for instance, that you'll dive into a frigid river to save a drowning child or race into a burning building to rescue a beloved animal. Or perhaps your courage will be more subtly expressed: you will offer forgiveness to someone who has wronged or you will speak the difficult but necessary words that everyone has been afraid to articulate.

### AQUARIUS (JAN 20 - FEB 18)

I'm not necessarily advising you to vent your frustrations by going out after midnight and filling up random strangers' mailboxes with ice cream. Nor do I suggest that you express any of your itchy inarticulate emotions by using felt-tip markers to scrawl "The people in this place eat kittens" on the wall of an institution that messed with you. Both of those actions might get you arrested, and the proper way to channel your angst is not to do something that sabotages you but rather that elevates and enlightens you. So please figure out an ingenious, constructive way to get your dark yayas out.

### PISCES (FEB 19 - MAR 20)

Of all the arguments made in favor of getting regular exercise, I rarely hear the one that's most important to me: do it because it strengthens and tones the power of your will. When you get used to rousing yourself out of your physical inertia, the habit carries over into the mental and spiritual sphere. You find it easier to force yourself out of your comfort zones and push toward the next frontier. You're less likely to procrastinate and accept mediocrity, and you actually enjoy challenging yourself with worthy goals that require strenuous effort. It's now the will-building season for you, Pisces. You know what to do. ♥

## ADS! CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

### CLASSES

**DANCE SALSA EASY! FUN!**  
 Southside Orange Hall, 84th Ave & 103rd St.  
 Saturdays. Call Maria @ 471-0846.

Always wanted to be a Martial Artist?  
 Two-for-One Family Rates. Call Northern River Karate  
 School 707-3893 for a free class!

**Meditation for everyone!**  
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PSYCHIC FAIR, Mar. 3-5 @ Ft. Sask. Best Western  
 Times: Mar. 3 (2-8pm); Mar. 4, Sat (noon-8pm); Mar. 5, Sun (noon-4pm) Free entry, www.psychicvisionsgobot.com, www.DawnC.yourpassionconsultant.com

PSYCHIC FAIR, Mar. 10-12, Stony Plain Travelodge,  
 Times: Mar. 10 (12-7pm), Mar. 11, Sat (12-8pm); Mar. 12 Sun (12-5pm); free entry, readings start \$40 www.psychicvisionsgobot.com, www.DawnC.yourpassionconsultant.com

### Witness on Whyte Ave

Our male client was arrested by 2 Edmonton Police officers in a paddy wagon in front of Chianti's Restaurant on 105 St and Whyte Avenue. This took place between 2:30am-3:00am on February 12/06. If you saw this happen please call Don at 915-2473 or 413-6001.

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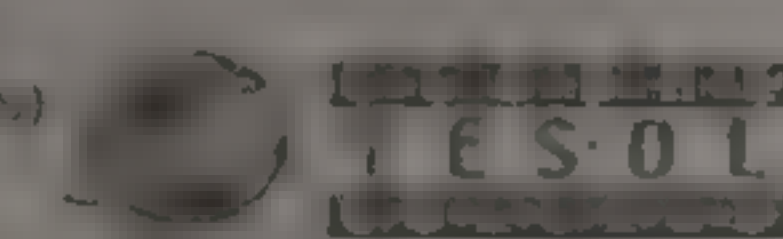
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# A sense of entitlement ... to multiple orgasms

ADVICE

## ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

DEAR ANDREA:

I can't have sex. I tried about four years ago and it wouldn't fit and it was not that big. I've been scared to have a boyfriend since. I'm too embarrassed to go to the doctor about it, and was wondering if you knew what I could do about it at home.

LOVE, FAILED ONCE...

DEAR ONCE:

While the original locus of your problem may have been you-know-where, I fear it has crawled northwards over the last few years and is now located squarely in your head. Of course you can have sex, not only because the word and concept encompass so much more than merely sticking this into that, but because you probably can stick this into that; you're just too scared to try.

It's very possible that the unfortunate Mr "Not That Big" from your first try ran into your hymen, which may or may not still be there four years on. Or he may simply have run into resistance, conscious or not, which had you tighten down muscles which are actually under your own control however far out of control you may have felt at the time.

To get over this, you will need a mirror, a finger, a small and scary dildo, some lube, some determination, and to believe me when I tell you that no gynecologist is going to be shocked either by the fact that you have a vagina, or that you may need some coaching to learn how to use it.

If you see or feel a membrane, kind of like the one under your tongue but more, you know, vagina-y, pretty close to the opening, that's a hymen. It can either be worn away through use (here's where the fingers or toys come in) or, if it refuses to budge, removed by the doctor.

If there is no membrane but you can feel the muscle tension when you try to push your way in, stop pushing and go online for instructions on how to overcome vaginismus, which is the extreme version of this sort of involuntary muscle spasming and while it's not necessarily the most accurate diagnosis, some of the exercises will help.

Finally, it depresses me to hear that you are scared to have a boyfriend, since a boyfriend is, or at least ought to be, so much more than a thing which does or does not fit comfortably into your vagina.

LOVE, ANDREA

DEAR ANDREA:

Everything I read about sex when I was an inexperienced teenager led me to believe that multiple orgasms were my birthright as a female, something that would make up for all the bleeding and cramps and pregnancy scares and brashness and all the other indignities that came along with my sex.

This has not proven to be the case. I orgasm once and then I'm done. It's unusual for me to achieve a second orgasm in a 24-hour period, and if I do, it's an inferior one. I find it really hard to go on with sex afterwards when I'm not getting a single thing out of it and I've no prospect of doing so.

Am I doing something wrong? Are my partners doing something wrong? Or am I just doomed to be a lousy lay for all eternity?

LOVE, FAILED EVERY TIME

DEAR TIME:

You are not a lousy lay; you're just a normal girl. Your pattern is far more common than those books would have had you believe (I remember seeing that sort of silliness, but not for a while now), and I have to wonder about any supposedly pro-sex treatise which offers multiple orgasms as *payback* for the indignities inherent in possession of a female body.

Multiple orgasms, while far more common for women than for men, are by no means any sort of "birthright." Nor, I would venture, is being female so bloody and scary and full of onerous shopping trips that we're actually due reparations in the form of more orgasms or anything else.

I mean what, by that token, are men supposed to get for having fragile generative organs which swing in the breeze and are the perennial target of ball-busting jokes, and which are supposed to hew to certain dimensions and jump to attention whenever called upon to do so, and yet so often fail to measure up? What do they get in return for pretty much *never* having multiple orgasms, and for having a set of bio-cues which doom them to sleepiness as soon as they come, thus earning the ire of partners who are still hanging around waiting for their multiple orgasms?

Life isn't fair. If you're not enjoying the sex which goes on after you've gotten yours, try rearranging the proceedings so you come last. Or try to cultivate some interest in the parts of the experience dedicated to your partner's pleasure. Do something, anything, other than clinging to some empty promises made to you by the authors of some fairly silly sex manuals you may or may not be remembering correctly.

LOVE, ANDREA

## STUDIOS OR RENT

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noon the Tuesday before publication. Placement will  
depend upon available space.

## ARTIST TO ARTIST

ARTISTS WANTED FOR ARTVEND  
780-945-9592

The NFB is looking for aspiring Aboriginal film-  
makers for "First Stories" intro to film & TV. Ph Will  
Belcourt (780)495-3016, w.belcourt@nfb.ca.

"The Mayor's Evening for the Arts": Nominations  
for ten awards, forms available at www.pacedmon-  
ton.com, TIX on the Square. **Deadline: April 7.**

Romance Writers of Edmonton meet 1st and 3rd  
Thu ea month at GMCC, Rm 5-1238, 7-9:30pm,  
www.romancewritersedmonton.com

You're an artist, actor musician, you need/want head-  
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for photos. 916-4662.

Canadian Badlands Passion Play (Drumheller  
Alberta) Auditions: King's University College, 9125-50  
St. Mar. 28 (3:30-9:30pm). Ph Daniel van Heyst 465-  
3500 ext. 8020 (w)/455-9360 (h) www.canadianpassion-  
play.com

Good comedy writer seeks opportunities. Sample  
material available. Slapstick Inc #212 9258-110A Ave  
Edmonton T5H1J4.

Edmonton May Week Workers Art Show—Call for  
Artists: Worker's art show. To submit, please ph Tom  
Gale at 433-0757. **Deadline: Apr. 11.**

Edmonton Women's Film Society—call for film sub-  
missions for feminist film festival.  
www.EWFS.ca **Deadline: Mar. 31**

If the HAT fits call for submissions, open to Alberta  
artists. **Deadline: Mar. 15, 2006.** For info Ph 461-9028,  
e-m: danielle@damselflydesign.ca

CALL TO ENTER: NEXTFEST 2006 June 1-11  
Visual Arts Submission **deadline Mar. 15.**  
contact nextfestarts@gmail.com for info.

Wanted: female with conceptual continuity, art  
and music to help create a children's book and tape.  
Mike 633-9923.

Printmaking workshops at SNAP Gallery and  
Printshop in Etching and Silkscreen. Starting soon. Call  
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Call to Enter: ArtsHub Studio Gallery features guest  
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Seeking male (15-19yrs, 5'-11") int. in learning  
Olympic DanceSport (ballroom dance) at a competitive  
level. reply@musicale.ca

## MUSICIANS

Metal band needs singer for '80s style hard  
rock/metal band, ages 30-40, serious minded only Ph  
465-1646.

Dead Bunny Records: looking for new bands for Hair  
Metal compilation, punk, metal, industrial. Em:  
comp@DeadBunnyRecords.com, ph 780-914-8747!

Female pop country singer looking for bass guitar  
and keyboard, rhythm/steel guitar. Ph Clay 457-2287.

Performers wanted for Neil Young Tribute at Red  
Strap Art Market Sat, Mar. 11 (1-4pm) Ph 439-9039.

Fem. singer needed, romantic hits '20s to now,  
wkends, team player, some duets.  
wantfemalesinger@yahoo.ca Ph 428-0864.

MacEwan graduate singer/songwriter looking for  
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new P/T band. '50s to '80s material. Al 462-7307.

Band seeking drummer and rhythm guitarist.  
Rock/post-punk. www.timgilbertson.com. 907-8034.

Wanted: Bass player for working original rock band.  
Serious inquiries only. Ph Mike (780) 374-3638.

Seeking volunteer keys, guitar, bass & drums to  
play rehearsals (1wk) for performance training group.  
reply@musicale.ca

Seeking f. singers interested in joining a training and  
performance program. All styles. reply@musicale.ca

## VOLUNTEER

Help broadcast news nationally for the blind and  
print-restricted! E-m:  
edmonton@voiceprintcanada.com, ph 451-8331.

Living Positive Edmonton—Call for Volunteers:  
Deborah Miville: e-m: info@edmlivingpositive.ca  
488-5768 www.edmlivingpositive.ca

TAKE A BUS AND SHOPPING TRIP: assist new  
immigrants on a first time shopping for food and other  
essentials. Ph Judy 424-3545.

Volunteers needed to help low income newcomers  
to Canada with their taxes. 3 hr sessions. Mar-Apr. Ph  
Judy 424-3545

BE AN ESL TUTOR: to new immigrants. Ph Judy  
424-3545.

Literacy tutors needed. Assist adults with develop-  
mental/physical disabilities acquire basic reading/writ-  
ing skills. Training, support, materials provided. 1-2  
hrs/wk, various locations. Lily: 432-1137, ext.357.

## VUEWEEKLY

### CONTEST RULES

Unless otherwise specified,  
the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

## → CLASSIFIEDS

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### TOTAL

Line Total: \$  
+ Extras: \$  
SUBTOTAL: \$  
x Weeks: \$  
+ 7% GST: \$  
TOTAL: \$



## VOLUNTEER

Local Food Basket Seeks Volunteers  
**We can Food Basket**, Ph (780) 413-4525 www.wecan-food.com

Society of Seniors Caring About Seniors (SSCAS), **drivers needed** to assist frail seniors to appointments; \$8/ride. Ph Val 465-0311.

**Volunteers Required for New Age/Psychic Fair - Sat, Feb. 18** (12-5pm) ph: 780-456-1204 for info.

**TEACH COOKING** to immigrants. Ph Judy 424-3545.

## VOLUNTEER

**TEACH CONVERSATIONAL ESL AT A CITY LIBRARY** to adult immigrants. Ph Judy 424-3545.

**TEACH HIGH SCHOOL LEVEL MATH AND/OR ENGLISH** to teen immigrants. Ph Judy 424-3545

Volunteers needed to **assist newcomers** to Canada grades 1-6 with homework and activities. Ph Heather 462-6924 ext 306

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## VAN MORRISON



### PAY THE DEVIL

The long and storied career of Van Morrison continues with the brilliant new album "Pay The Devil". On this new record, Van explores his inner cowboy more than ever before -- recording a compelling mix of his favorite country compositions including the first single "Big Blue Diamonds", as well as a few equally strong originals that more than earn their place among such distinguished company.

**\$14.99**

## SERGIO MENDES

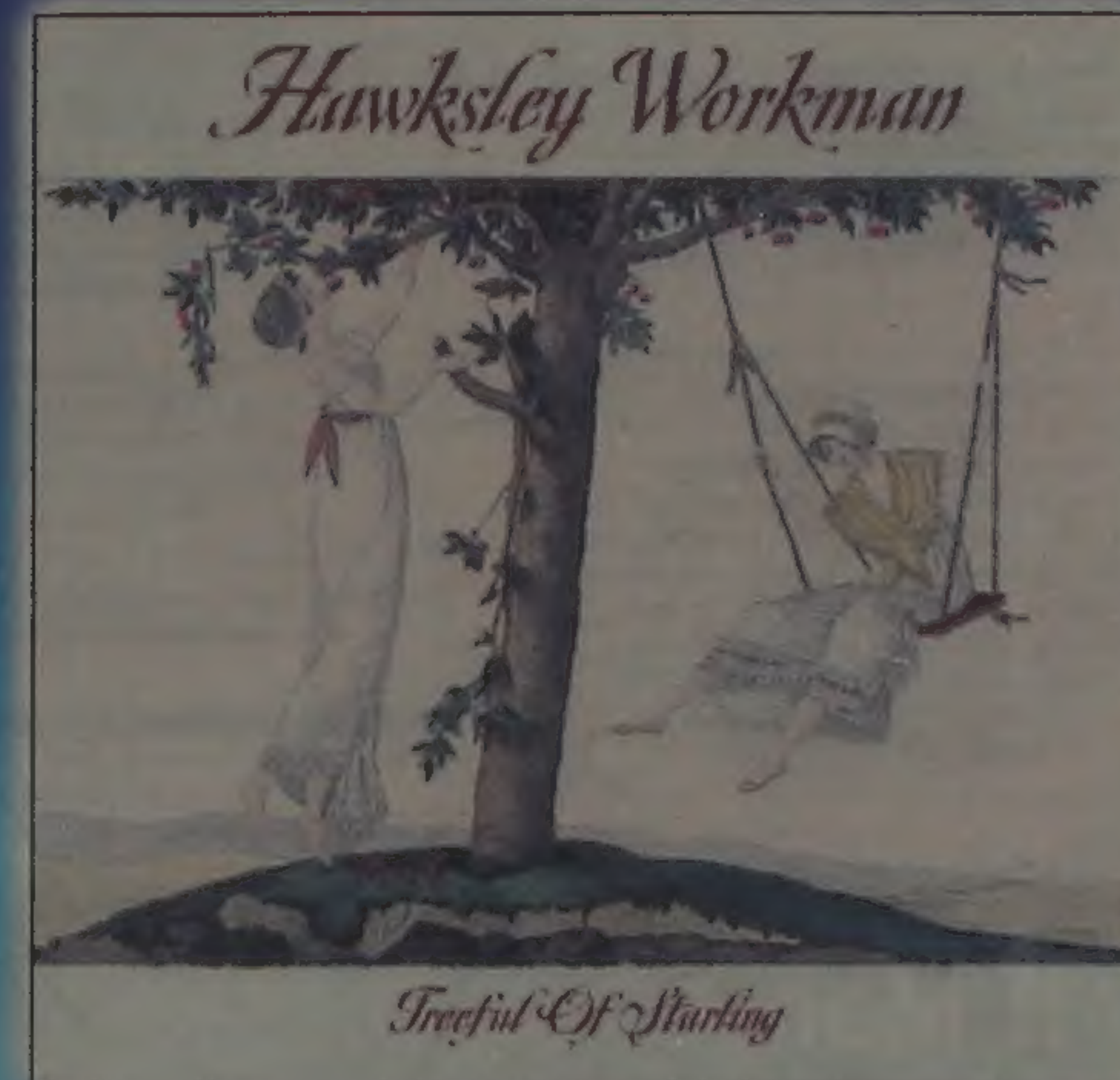


### TIMELESS

It all started 3 years ago when the president of A&M arranged for will.i.am of the Black Eyed Peas to meet with his idol Sergio Mendes, the most internationally successful Brazilian artist of all time, to discuss a track for the upcoming BEP album *Monkey Business*. There began an amazing musical partnership, and the idea to bring Brazilian music and melodies to the hip-hop world. "Timeless" beautifully blends the urban culture of Brazil with the urban culture of North American hip-hop. Featuring the first single "That Heat" w/ Erykah Badu & will.i.am, as well as appearances by Q-Tip, John Legend, The Roots and many more.

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## HAWKSLEY WORKMAN



### TREEFUL OF STARLING

"Treeful of Starling" Hawksley Workman's latest album in a career of far-reaching achievement, is a return to what motivated him as a musical artist in the first place. As he puts it, "an exercise in remembering what it is about music that is important to me." From this mission statement comes an album of remarkable directness and breathtaking beauty that clings to home truths and heartfelt emotions. Features the first single "You And The Candles".

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